# THE WORLD FILM ENCYCLOPEDIA

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FRONTISPIECE *M.G.M.*

GRETA GARBO

# THE WORLD FILM ENCYCLOPEDIA

## A UNIVERSAL SCREEN GUIDE

Edited by

CLARENCE WINCHESTER

*Fully Illustrated With Art Plates of Stars, Players, Studios, Scenes, Theatres and Maps.*

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# EDITOR'S PREFACE

The purpose of The World Film Encyclopedia is to fill the long-felt need of a really comprehensive and universal film guide. The scope of cinematography has grown beyond all original conceptions, and the entertainment side is now so much a part of the daily life of the world that the possession of such a volume as this has become a necessity. That such a work should be produced was inevitable, and it has been planned definitely on broad lines to be of constant interest and ready service to the vast and ever-growing numbers of cinema patrons.

Much nonsense has been talked about films ever since films began, but even a casual glance through this book will show to the discerning reader that the whole world is very much alive to screen possibilities and that the makers of films have behind them a record of which they need not be ashamed.

That there have been bad and indifferent films it would be foolish to deny—but there have been many good ones, or the industry would long ago have suffered an ill fate, a fate that it would have deserved, if the level of screen entertainment had been consistently low. As to the future, cinema-goers themselves have it in their power to see that the quality level is maintained and improved, though everything points to the fact that producers are fully aware of what is expected of them. It is my belief that there is no limit to what they may yet achieve by inspiration and faith in their craft, and in this reflection there is cause for satisfaction.

In the industry itself there is a fine zest—the same quality that meant so much in the making of this book. Without it no undertaking can succeed. Coupled with this, no expense has been spared in the endeavour to produce a film guide that is universal in the true sense of the word. The world has been

thoroughly combed for the information and contributions necessary for so complete a work, and a large and loyal staff of experts has worked incessantly to make The World Film Encyclopedia as comprehensive and accurate as it is possible to be. To all who have taken any part in this production I owe my gratitude.

I have sought to make the book not only a valuable work of reference but also a source of entertaining and instructive features, dealing with the varied aspects of films and film-making—in short, the best screen guide yet published. Reference to the list of contents and to the pages themselves will, I am sure, confirm that this ambitious ideal—formulated to meet a wide variety of tastes—has been brought within the scope of practical achievement.

A word or two about the beautiful illustrations will not be out of place. The art plates have been chosen to illustrate the text, and variety has been successfully aimed at, for I have included a number of subjects not generally found in smaller and less complete reference books. In conclusion it is safe to say that The World Film Encyclopedia is unequalled for its quality of production and the comprehensiveness of its contents, and I am confident that it will be received with pleasure and enthusiasm by those who derive recreation and profit from the great art of the cinema.

CLARENCE WINCHESTER.

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# How Films Began

*There have been many versions of the origin of motion pictures; there have been many claimants of the original invention. The man to whom the honour should really go—was William Friese-Greene, a London photographer. His claim to the invention has been established beyond all doubt. In this article his son, who is now Britain's foremost cameraman, employed by British International Pictures, describes the early experiments and results when films were young.*

by

## Claude Friese-Greene

FILMS are so much a part of our everyday lives that few people ever give a thought to their invention. Ask any cinema-goer when moving pictures were invented; ask any so-called enthusiast the name of the inventor; ask about the earliest "talkies." You will be surprised at the answers (if any) you will receive.

For years there have been disputes about who invented motion pictures. I can tell you right at the beginning that my father, William Friese-Greene, was the first to apply for and obtain a patent for a moving picture camera in June, 1889; and a later patent, to make it possible to produce motion pictures as we know them to-day. (British Patent No. 10,131, June 1889). Yet long before that year, in 1885, my father had alighted on the secrets of the motion picture.

It is with all due modesty that I place on record the fact that my father was an extraordinary genius; like many other men with fertile brains, he did not get his reward.

It was in 1887 that my father conceived the idea of linking up the newly-invented phonograph of Edison Bell with photographed movement. In 1889, after he had been struggling month in and month out to perfect this idea, he alighted on a solution and sent a description of it to Edison. He asked the American to co-operate with him and produce talking pictures. That was in 1889.

Mr. Edison, being a shrewd man, was obviously interested in such a project. He sent a request for the drawings of the camera patent; but nothing further was heard from the Edison officials.

First, however, let me tell you of my father's early days. William Friese-Greene was born at Bristol on September 7, 1855 and was educated at the

Blue Coat School, Clifton. He was very young when he became interested in photography, then at the beginning of its development. It was in 1882 that my father and John Arthur Roebuck Rudge, who had devised a projection lantern, which he called the Bio-Phantoscope, joined forces. Rudge incidentally was the first man to run an electrically-propelled boat (his own invention) up the River Avon, at Bath. In St. Michael's Cemetery, Bath, there is a tomb on Rudge's grave, with an inscription recording his inventions, a tablet to the joint memory of Rudge and my father has been affixed to the wall near the house where Rudge lived in Bath. Rudge produced what he called "Life in the Lantern," using 4 by 5 inch glass plates, with an oscillating shutter, made of two leaves and opening and closing from the centre. As the shutter closed over one plate the next plate was advanced between the light and the lens, and this gave the illusion of animation.

It was this device that gave my father his first idea for motion photography. He made several improvements on Rudge's invention, and in 1885 gave an exhibition before the Photographic Society of Great Britain. Rudge, by this time, had died and my father had to continue his experiments alone.

Two years later my father had still further improved his lantern. He was a very successful photographer in Piccadilly, London. Further fame and notoriety came his way when he drew such large crowds to his studio by the exhibition of his "moving pictures" that the police compelled him to stop the exhibition.

I want you to notice that I stress the fact that he was a successful photographer. He had money then. But so keen was he on his invention that he had lost every penny and had actually been imprisoned for debt before he died dramatically while addressing a meeting of film men at the Connaught Rooms, London, on May 5, 1921.

The search for a suitable flexible material for negative and positive prints gave my father a great deal of anxiety. He realized that true motion picture photography could never be obtained satisfactorily with glass as a basic material. Then, in 1888, he found what he had been seeking. He devised a camera that enabled him to take pictures in series on strips of sensitized paper of a length as great as fifty feet. It was with this camera that he photographed a street scene at Brighton that gave him proof over an Edison claim in the United States courts more than twenty years later.

It was for this case that my father made his first and only visit to America in 1910. This action definitely proved that my father, and not Thomas A. Edison, first conceived and invented the cinematograph camera, and that it was also W. Friese-Greene who first thought of linking sound and photographed action together.

When the case was heard in the United States Circuit Court, South District, in December, 1910, that street scene at Brighton was invaluable.

With a camera built for him by R. Chipperfield of Clerkenwell Green, London, my father was able to take photographs on a sensitized strip of paper, at the rate of seven or eight a second. But the problem was, when the reproduction of life motion was needed, how to prevent the paper from breaking.

A solution was found in celluloid, which had then begun to appear as a

substitute for the glass plates used by photographers. One of the manufacturers of celluloid was Mr. Alexander Parker, of Birmingham. My father got in touch with him and told him of his problem. The two men worked and experimented until in that same year another camera was invented, that was able to take celluloid film. This was what was known as a stereoscopic or di-optic camera. It had two lenses side by side, but could be used as a single camera merely by closing one lens aperture.

It was in January, 1889 that my father took his first motion picture with celluloid. This was a scene in Hyde Park, showing Mr. Alfred J. Carter strolling with his son, Bert. This strip of film, by the way, was also used in the American courts to prove my father's case against The Edison Trust.

There was one objection to this camera—the size of the picture. The next advance was a camera constructed for him by A. Lege and Co., of Hatton Garden, London, and delivered in the summer of 1889. This used tooth sprockets and was designed to run perforated film, slightly less than 2½ inches wide. Twelve pictures a second could be taken with this camera, and its first experiment was a scene in the King's Road, Chelsea, early in 1890.

### 1887—The First Cine Camera

In association with Mortimer Evans, an engineer, my father obtained a patent for a " camera for taking pictures at a rapid rate." This was on June 21, 1889, so that it was on this date that (officially) the first cinematograph camera was born. Few people were very excited about this invention. In fact not until November 15, 1889, when " The Optical Magic Lantern Journal " gave the news to the world, did anybody realize the possibilities of the invention. Although the daily and weekly newspapers commented on the article, the whole idea was so fantastic and far-fetched that sneers, rather than cheers, welcomed the invention. Let me give you a short extract from that article of only 43 years ago.

It was headed *A Startling Optical Novelty-Photoramic and Phon-Photoramic Effects.* " Imagine the sensation," the article said, " that would be produced, if the whole of the recent Lord Mayor's Show were to be presented upon a screen exactly as seen by a person stationed at one particular point looking across the street. The house on the opposite side would remain stationary and the procession would pass along, each minute movement, as it actually took place at this given point, being represented.

" The name of Friese-Greene, the eminent photographer of Brook Street, W., will become familiar throughout the land in connection with an invention by which all these effects can be produced. He has invented a peculiar kind of camera—to outward appearances not unlike an American organette, handle and all—about one foot square. The instrument is pointed at a particular moving object and, by turning the handle, several photographs are taken each second. These are converted into transparencies and placed in succession upon a long strip, which is wound on rollers and passed through a lantern of peculiar construction (also the invention of Mr. Friese-Greene) and, by its agency, projected upon the screen. When the reproduction of speech is also desired, this instrument is used in conjunction with the phonograph."

Do you hear a faint echo of the word " talkies " drifting back through the ages ?

But although he had gone so far, nobody else would get any farther. Unbelievable though it seems to-day, nobody could then see the commercial possibilities of this invention. Certainly the War Office did go so far as to ask him to go for a whole day to the Isle of Wight to conduct experiments with this new camera, for which he was paid the munificent sum of five guineas. The first report contained the momentous statement that the new invention " might be useful for balloon photography in wartime." Shades of 1914-1918 !

My father had spent no less than £10,000 of his own money on experiments. What was worse, he had neglected his previously prosperous photographer's business to further his invention. In February, 1891, his home and practically everything else he had were sold to pay off his debts. Even this failed to quash his enthusiasm. He knew that he had a marvellous invention and he was anxious for the world to realize its possibilities.

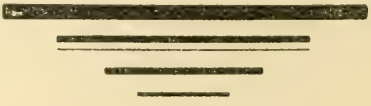
Colour on films was the next thing to which he set his active brain. As far back as 1903, when I was only a child of five, he had perfected a colour scheme of cinematography. He took a picture of me in our garden at Brighton. I was waving a Union Jack (it was just after the Boer War) and the red, white and blue came out remarkably distinctly.

I have always felt that his true worth has never been thoroughly appreciated. One possibly does not expect the general public to appreciate his work, but those men in the industry, to whom my father's invention has meant so much, might have been keener to have praised where praise was due. Don't imagine for one moment that I am ungrateful, but I do feel that a little more might have been done. In 1916, for instance, when I was with the Cinematograph Branch of the Royal Flying Corps, my father's resources were so low that a public subscription was opened. The sum of £136 os. 2d. was raised.

Five years later he died, at the age of 65, after making a moving speech, full of sincerity and sound commonsense, to a group of film renters, exhibitors and producers. British films were in a sad state at that time. Wrangling and differences of opinion only accentuated the plight of the industry. My father endeavoured to get these people to see the folly of wrangling. He tried to make them realize that co-operation was the only thing to prevent America getting the whole of the film monopoly. He altered the tone of that meeting and then went back to his seat and died.

Two policemen took him to the nearest mortuary. In his pocket was a cheap, well-worn leather purse. Inside were a few coins that came to the grand total of one shilling and tenpence—all the money he had in the world.

One and tenpence—just enough to buy a seat at the pictures.



# FILM CENSORS

*In all the story of films, there is no man so much attacked as a film censor—whatever the country in which he works. Systems and rules differ all over the world; our contributor here studies the methods used in Great Britain and in America.*

## by JOHN K. NEWNHAM

FILMS are the world's most strictly censored form of entertainment. Theatre censorship is far more lax. Wireless programmes are left entirely to the discretion of the broadcasting companies. Books may be published with very little fear of police orders for withdrawal.

But every film that is generally released has to be passed by a board of censors, whatever the country, whatever the type of film.

There are no hard and fast rules governing film censorship. They vary in every country; in America they vary in every state. Even one censor may appear to vary his views from time to time, passing one picture, yet refusing to pass another dealing with the same subject.

There can be no fixed rules, for the simple reason that so much depends on the way in which a subject is handled. Nowadays, film directors are getting more and more adept in making daring scenes with such ingenuity that they get past the censor.

So far as England is concerned, the British Board of Film Censors is the only actual censorship board, though local authorities also have the power of rejecting pictures or passing those not given a certificate by the censor.

The British censorship board is an entirely independent and impartial unit, although it was formed by the film industry itself. That was in 1913.

No members of the film trade are permitted to work for this board. The examiners who view the pictures must never have worked for a film company nor must they be related to any such member. These precautions are necessary in order that there shall be no risk of prejudice or favouritism on the part of the men seeing the films.

Moreover, the board is self-supporting. A nominal price is charged for viewing every film, and the fee works out at £2 per thousand feet for general films (cheaper for short travel pictures).

The average feature film is about 6,000 feet in length. About six million feet of film is handed over to the censor for viewing every year. To be precise, in 1931 (the latest statistics compiled up to the moment), the total footage of film submitted amounted to 5,585,908, comprising 1,951 subjects. The previous year, 1930, the amount of footage was even more, totalling 7,209,306 feet, covering 2,275 subjects.

Thus the censors are not directly dependent on the trade for their wages.

There are four examiners at the censor's office. Examiners are chosen, not because of any particular knowledge of films but for their sound commonsense. They must be educated and must be able to use their own discretion.

The board has had only three presidents. The first was Mr. C. A. Redford ; on his death he was followed by Mr. T. P. O'Connor ; and when "T. P." died, the present president, the Right Hon. Edward Shortt, took his place.

The president himself rarely finds it necessary to view a picture. This happens only when the examiner refuses to pass a film and the film company makes an appeal, in which event the film is referred to the president.

Films, however, are rarely rejected, and you may be sure that a member of the censorship board is likely to be annoyed if anyone refers to films he has rejected. For the president is the only man able finally to reject a picture. As a general rule, when a picture is turned down, the film company is merely informed that the censor does not consider it fit for public exhibition.

The film company may then make certain alterations, and re-submit the picture. The censor (this term is the one invariably used when referring to the censorship board) is usually very reasonable. Scenes to which objection is taken are pointed out and it is often quite a simple matter for these sequences to be cut out without harming the continuity of the story.

Films are shown in a private theatre at the censor's office. In addition to viewing the film on the screen, the examiners have a script of the story to help them. In the very early days of the talkies they had no sound apparatus and they were compelled to rely entirely upon this script for their guidance. But this defect was soon remedied.

Incidentally, it is rather interesting to note that, to the English film censor, there is no such thing as a talkie. While newspapers the world over have argued about the use of this term for sound films, the censor has decided the matter for himself and all talking pictures are termed "auditory films." Even talking picture apparatus is officially called the "auditory projector."

### List of "Must Nots"

There is a long, but very elastic, list of subjects to which the censor takes objection. The elasticity of this list has caused a great deal of confusion among those people who imagine that the censor works under a rigid set of rules.

In one picture an examiner may object to "vamping." And immediately this art of Eve becomes one of the list of "mustn'ts," though obviously it applies only in very exceptional circumstances.

One picture containing a bedroom scene may be given a certificate ; yet another one, also containing a bedroom scene, may be turned down. This has happened more than once and on the surface it has appeared that the censor has blundered. He has not necessarily done so at all. In one film of recent showing the bedroom scene was quite innocuous ; but in another shown at the same time a similar scene had to be cut out because the dialogue immediately made this sequence suggestive.

There are certain subjects which are entirely taboo. Under the heading of "Religion," films have been refused certificates because they have shown

the materialized form of Christ ; blasphemy, and comic treatment of religious subjects ; irreverent quotations of scriptural phrases ; sacred rites and ceremonies and travesties of religious rites ; themes portraying the hereafter ; and the Salvation Army shown in an unfavourable light.

Under the heading of " Political," films have been returned for alterations because of references to royal personages ; offensive political propaganda ; and the representation of living personages.

Exception has been taken, under the heading of " Military," to British officers and forces shown in a disgraceful light ; British officers in equivocal situations ; and uncivilized acts of warfare.

Many scenes have had to be cut from films because they have offended the social code. These subjects have included : drunken women and gross drunkenness of men ; " orgy " scenes ; indecorous dancing ; habitual youthful depravity ; accosting and soliciting ; unacceptable vulgarity ; unpleasant details of medical operations ; immodest scenes of girls undressing ; companionate marriage and " free love."

Several film scenes have been cut out because they have infringed the censor's rules by introducing hanging scenes, preparations for suicide, and methods of crime open to easy imitation ; murderous gang fighting (remember that *Scarface* had some difficulty in being passed in many countries) ; and severed human heads.

Many other incidents have met with the disapproval of the censor, including such scenes as human sacrifices ; cruelty to animals and birds ; scenes of torture ; agonizing scenes of martyrdom ; self torture with knives ; and prolonged and gross brutality and bloodshed.

These are not hard and fast rules. Each incident I have mentioned has actually been introduced into pictures and cut out by the censor's orders.

Several such incidents have been allowed in other films, probably because of different treatment. But the list I have enumerated gives a broad idea of the large number of items that the film producer should avoid if he wants his films to gain a certificate.

It must be remembered that the censor is bearing in mind a large public of all types, from sophisticated Londoners to children. He gives the picture an " A " (adult) certificate if he considers it suitable only for grown-ups and not for children. This picture is technically not supposed to be seen by a child unless accompanied by an adult. If the picture is deemed suitable for grown-ups and children alike, it is given a " U " (universal) certificate.

The censor's decision, however, is not legally final. Local councils have the last say in the matter. As a general rule, they accept the censor's decision without question. Sometimes a local watch committee will step in and demand to see every picture due for local showing. This happened in Beckenham, Kent, during 1932, much to the amusement of press and public. Films which had passed the censor with ease were sometimes rejected entirely. Even a Mary Pickford film was criticized and allowed to be shown only after the word " rat " had been expunged from one scene !

On the other hand, films which have not passed the censor may be shown if permission can be obtained from the local council. Thus, the Barbara Stanwyck film, *The Miracle Woman*, did not obtain a certificate because it

turned stately hymns into jazz (it was a skit on Aimee McPherson). Yet this picture was shown in many towns and cities throughout England and was a great success.

One of the most amusing cases on record is that of a certain English watch committee in a district where there was a cinema for sale. Four members of the committee wanted to buy it ; one of them was victorious. Whether the subsequent events were deliberate or merely coincidence, is hard to say ; but the fact remains that the very first picture booked for this cinema was frowned upon by the watch committee. For a time, it looked as if it would not be passed for local showing. The film company putting out the picture, however, succeeded in getting it passed.

Another strange story of local " censorship " concerns the cinema manager who booked a film at a figure which he afterwards regretted. It was too high. But the bargain had been made and it seemed certain that he would have to pay the price.

Then he heard that there were certain scenes in this film at which the censor had rather frowned before passing. He seized his chance. He told the local chief constable, who has the power of banning a film. In this case, this one did so.

The film company objected. They took the matter to the watch committee and demanded that the film should be seen by them. The watch committee saw the picture and cancelled the ban. The film was shown at another cinema.

Nowadays, the English film-producing companies find that it pays them to submit the scenario to the censor before actually producing the picture. From October, 1931, to October, 1932, 74 scenarios were submitted. In one or two instances, certain alterations were suggested. As a result, not one of those 74 pictures had any trouble with the censor.

Although local authorities in England sometimes complicate English censorship, the question of censoring films here is not so involved as in America.

First of all, there is the Organization of the Motion Picture Producers and Distributors of America, with Will Hays (popularly called the " Tzar " of Hollywood) as its president. This organization was founded by the film people themselves for their own interests. Producers go to Will Hays for guidance when contemplating pictures dealing with subjects which might meet with some opposition.

Will Hays' word is law. If he hears of a company making a picture which will be harmful to the Hollywood interests, he forbids it. Thus, an independent producer once conceived the idea of making a picture featuring all the girls in Hollywood who resembled Garbo. The whole thing was to be in the nature of a skit on this famous star. Will Hays heard about it, said " No "—and the film was never made.

Most American pictures seen in England bear a small sign at the bottom of the opening title. This reads : " Passed by the National Board of Review."

This means that the film has received the approval of the National Board of Review of Motion Pictures—a voluntary, citizen organization reviewing films in New York City with associate and advisory members, and affiliated citizen groups throughout the United States.

It was founded in 1909 by the People's Institution. It is opposed to legalized censorship, and in favour of the constructive method of placing emphasis upon and building patronage for the finer and more worthy films.

Although it is not official, its decisions are regarded seriously by the film producers. Its review work is conducted by trained review groups chosen from a committee of over 250 members, representative of many professions and walks of life. Decisions are reached by majority ballot.

Next, there are the official censors. Every state has its own censor and state censorship varies to a bewildering degree. In one state, scenes showing women smoking are cut out; another state bans "horizontal" kisses, but permits them "vertically." Some states refuse to allow love scenes between white and black or yellow races; and in more than one state, drinking is severely frowned upon.

Canada has its own censors and here there is a definite pro-British atmosphere. This led to the classic *Hell's Angels* being rather amusingly cut. The Toronto censors insisted that the leading characters should change their nationality. Originally they were British; but when the film was shown in Canada they were American.

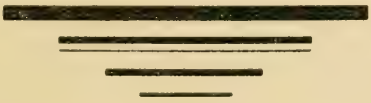
The reason was because a British airman was shown as a coward. The censors insisted that he should become an American, so all the leading characters had to become American. They became Americans rather abruptly. For a long time it was made to appear that they were English, going to an English school and living in England. Then suddenly a sub-title was flashed on the screen bearing the announcement that they were Americans and that a hectic party was typical American entertainment.

These sub-titles remained in the film when shown in England. But in Canada the censors went even further. They insisted on several dialogue changes, with the result that the characters' voices changed now and then during the picture.

American films are also "censored" by the Women's Freedom League, who send out to all their members circulars commenting on pictures. A film "rejected" by them is opposed all over the States and invariably has to be withdrawn.

Censorship, of course, varies the world over, according to local conditions. Thus *Tell England* was banned in Palestine, although it was shown in England and other parts of the Empire. The film had to be withdrawn from Palestine cinemas because it caused intense anti-British feeling among the Arabs.

This is an extreme case; but it is an example of the difficulties which face film censors in every country, every state, every city, and every town. Local conditions vary so much that there can be no standardized rules, and even in such a small place as England it becomes necessary for local authorities to have the last word in censoring films.



# SECRETS OF SCREEN FASHION

*The film as an arbiter of fashion is a new force in women's lives. Through its medium the newest ideas of Paris are transported to the ends of the earth in the shortest time. The stars of the screen serve as models for women all over the world. In this contribution Alice Williamson shows the relation of the screen fashions to every day. She advises the reader which players may safely be followed and which should be avoided. Than Alice Williamson no one is better qualified to write about women—or about films. Her novels are as famous as she herself is famous in Hollywood.*

## by ALICE WILLIAMSON

"ARMS AND THE MAN" may be a good song; but "*Dress and the Woman!*" is better.

In fact, woman is armed if she is well dressed. If she is not well dressed, she is hardly a woman at all. To be well dressed needn't mean expensively dressed. It means suitably, *expressively* dressed. The right style of dressing can make a woman important in her own circle. The wrong style will leave her utterly unimportant. And she must not forget how bearing and carriage set off the right clothes.

This is really a serious question for every girl or woman, whether she can spend as much as she likes, or must study each shilling; for it is good taste, not money, that does the trick; good taste in dress, and in wearing a ten-guinea dress as if it had cost forty.

It is not the brainless woman who dresses well. It is the woman of intelligence; and so it is something to be proud, not ashamed of, if one is known to give thought to one's clothes.

I have seen many a rich woman with plenty to spend on her wardrobe who did not look half so well dressed as the girl who made her own frocks, or had to tell a "little dressmaker" exactly what she wanted.

I wonder if every girl realizes how worth while it is to make a man proud of showing her off when he takes her out? She can do this easily if she will study her own personality with coolness and courage, and make sure what is most becoming in line, colour, and design. She must be in the fashion; she must be distinctly *chic*; but what she must *not* do is to wear a thing entirely because it is the latest fashion.

The screen can and does serve as an admirable fashion guide for every woman. But it is a guide which must be followed with moderation and restraint. To copy it slavishly is as unwise as to ignore its obvious possibilities. It is my endeavour to show you the best use of the screen as a guide to fashion, beginning with this warning—take care.

Look at some of our blondes, for instance—many of them a little more blonde than Nature intended them to be. Because they have been to a film and seen Tallulah Bankhead with her high forehead uncovered on one side by the newest *beret*, they copy her. The result might be pleasing, and it might not. In some cases it gives an effect of complete baldness which is actually repulsive. They adopt a new and rather bewitching fashion regardless of whether it suits their own particular style.

As a rule, good taste in dress calls for quietness and the kind of simplicity which can be most expensive in the hands of a fashionable dressmaker. But there is a type of woman who may dazzle and almost strike you in the eye with bizarre originality of style, and be a stunning success.

Greta Garbo, for instance. She is tall, long-limbed, and oval-eyed. She has an almost leopard-like grace of her own, and yet the dresses, hats, and cloaks in which she looks best would be disastrous for other women to copy. She has two almost miraculous "doubles" in Hollywood. One is in society—not on the screen. The other, doubling professionally at times, can copy Greta's extraordinary hair arrangements, quaint little caps or military-looking hats, neck ruffs and the rest, with success. I have never seen anyone who didn't look like Greta Garbo, however, make a success of stealing her styles.

Lilyan Tashman is another of the Hollywood beauties who can wear the most amazing dance or dinner frocks and have everyone talking about them. She has generally invented them herself *for* herself, and she knows exactly what suits her best. Even her beach house at Malibu gives you the idea that it has been made to fit her. In it she is like a jewel in a box. Lilyan is one of the few blondes who may count red among her most becoming colours. Her Malibu beach house, inside and out, is entirely red and white; and when there, she never wears a frock for which the red and white isn't a pleasing background.

Lilyan Tashman is now practically the queen of fashion at Hollywood and is so seldom seen in the same gown twice that when she is invited to a party, all the women are filled with curiosity as to what she may wear. But Lilyan is almost as difficult a person to copy in style as Greta Garbo. She is marvellous in a dress or hat which would practically kill anyone else.

The best rule is not to copy anyone slavishly. Choose your own style, realizing that what you wear can make or break you. "Know thyself" is a fine motto for a woman who wishes for social triumphs. She must be graceful, whatever her age and type may be. If she is over twenty-six or twenty-seven, she must have a youthful dignity. She must not, of all things, be "kittenish."

The woman of average height and build should make an almost prayerful study of line. Even the sylph-like Hollywood stars as slender as Joan Crawford and Constance Bennett, study line, because it adds to the wand-like effect of their slightness. But line is still more important for a woman who is trying to get rid of a few pounds here and there; that is, the *average* woman.

The style of hairdressing is of paramount importance to the woman who means to make a success of herself. The wrong kind of hairdressing will completely ruin the most carefully thought out dress or hat. The platinum blonde hair, so much copied since Jean Harlow set the fashion, looks well in very few women. But the new "blue" hair can be exquisite. Billie Dove, one of the very greatest beauties among the stars, found lately that her thick brown hair was turning prematurely grey and, instead of dyeing or tinting, she has kept the grey effect, with a certain soft blueness, like a twilight shadow, lovely on the screen and off. Hollywood hair experts have been learning the art of giving a grey-blue tint to locks which are inclined to turn an ordinary and unattractive grey. Those who haven't seen the result can scarcely imagine the charm and bloom it lends to a pretty face.

If you are a young girl, dress like a young girl. If you are a woman, dress like a woman—unless you are a Mary Pickford, whom "young girl" styles are likely to suit for ever. As instances of young girls to copy, if you must copy, I should recommend Bette Davis, Mary Brian, and Sylvia Sidney. Among the girls who are particularly beautiful in sports frocks is Marion Davies. Her beach and house pyjamas, too, seem prettier than those of anyone else.

### Marlene Dietrich—Nobody's Model.

Marlene Dietrich may not be copied by the average young woman, though off the screen she often wears the plainest things possible. She has learned style and realized the tremendous power in distinctive dressing, since arriving in Hollywood. She was a brilliant star in Germany where she won success by sheer talent and in spite of bad clothes; but she looks a different person to-day—and this is chiefly due to a careful study of dress.

Any girl of intelligence can learn in the same way, and I think that a very great deal may be picked up from the screen—what to do and also what not to do. Almost all girls who have achieved stardom have achieved dress-knowledge for themselves at the same time, if they lacked it before. They can't, and don't, trust entirely to the expert studio designers, though they are generally ready to listen to advice.

Norma Shearer knew little of herself and her own very individual personality until, as the wife of Irving Thalberg, she became the talented star she is to-day.

Norma loves "line," now that she has learned its value. She is one of the most supple, one of the most delightfully "slinky" of all Hollywood actresses. She owes largely that fascinating "boneless" effect to her sense of line.

A "cheap" frock, ready-made, is seldom worth buying. But sometimes exquisite models can be found for low prices in a sale. One very smart, well-cut coat and skirt, with different blouses, several *chic* little hats, good gloves, and perfect shoes, can call more approving attention to a girl than a number of dresses where the accompanying details have not been carefully thought out. A pair of bad shoes, slightly soiled gloves, or a hat placed on the head at an unbecoming angle can spoil the most expensive costume.

I know a very fastidious young man who says that he could never love a girl if she had a crumpled handkerchief. " But," I asked him, " what if the poor dear had a cold in her head ? "

" Well, then she ought to start out with plenty of fresh handkerchiefs," he argued sternly.

Also, he could never love a woman who wore a bandeau round her head ! I thought, when the young man made this assertion, that he would change his mind if he could see lovely Constance Bennett in negligée. Her Parisian tailor-mades are often quite severe, which gives them an added elegance. Small, fragile, yet exotic in her blonde beauty, " fussy " things would dim her radiance on the screen. But if this fastidious man could catch a glimpse of Connie in a white or blue negligée, resting from work, with her golden hair fastened back by a pale blue band, he would be lost !

I think that Constance Bennett is perhaps the one and only blonde who doesn't look banal in pale blue. She could never be a chocolate-box beauty, even if she dressed for the part.

If a girl is not well off, yet realizes the importance of dress, she will buy dark colours and not be tempted by a Connie Bennett baby-blue ! If she has brown eyes and brown hair of a rich shade, she will look well in brown. Black in the evening seems equally becoming to blondes and brunettes. A fair girl, with pink cheeks and dark brows, is lovely by daylight in the right shade of grey. Purple, though beautiful, as pansies are beautiful, adds years to the age and had better be left to old ladies.

Tall girls with dignity of carriage may follow the lead of Kay Francis, who is one of the best-dressed young women in the world and knows as thoroughly as any what suits her. Ruth Chatterton knows also. She is an outstanding example of the woman who can make herself actually beautiful with the right clothes ; above all, with the right arrangements of hair.

I have sometimes seen Ruth Chatterton come into the studio cafeteria to lunch, tanned deep brown, slightly freckled, her hair squashed anyhow under a sports hat and wondered how I had ever thought her worth looking at on the screen. Then, perhaps, I have seen her that same night at a dance or on the sound stage rehearsing for a picture, perfectly made-up, prefectly groomed, no detail exaggerated, yet not one forgotten in its harmony ; and I have said to myself : " Ruth Chatterton is as attractive to look at as her charming voice is to hear." Hers, you know, was the first really good voice with which a woman spoke in a talking-picture.

She is a particularly safe person for the woman between twenty-five and thirty-five to follow, for she is so seemingly simple, so really sophisticated and what the French delight to call " *bien soignée.*" This can be said of Gloria Swanson also, since her first and most important visit to Paris years ago. But Gloria can now no longer be associated with Hollywood only.

If you are lucky, you might meet her any day in Bond Street—when she isn't at work ! The hats and dresses which suit her in the daytime will suit almost any young woman who knows that she may practically make or mar her life by what she wears.

# THE ART OF MAKE-UP

*This article is contributed by Max Factor, whom Hollywood recognizes as the genius of make-up—both for the screen and private life. In collaboration with the motion picture world, he has brought make-up to its present state of perfection.*

## by MAX FACTOR

IT is my privilege to tell you how and why I have developed my "colour harmony" system of make-up. My aim was to create cosmetics of life-like naturalness with which every woman in any part of the world could enhance her beauty and charm. I wanted to give to women the happiness and success that comes with a charming appearance. The past thirty years of my life have been devoted to this end. Thousands of women, including stars of the motion picture world, have come to me for advice. I have helped them satisfy their instinctive urge to be beautiful.

Let me take you back about ten years or so. We are on the set of one of the big studios. A large car quietly rolls up to the entrance, a famous star alights and hurries to her dressing-room, where I await her. For hours I have been working on something new, and of infinite importance and value to the science of make-up. To-night I am harmonizing colour pigment in cosmetics for the first time. I am making-up the star and explaining to her the results of my long years of careful investigation and experience. She wonders if the experiment will be a success.

We go out on the set under the dazzling lights. Her director is astonished at her radiant beauty. It seems she realizes my experiment is a success as the camera starts turning. The film is rushed into the projection-room. The scenes flash on the screen, and I realize, as the natural beauty of the star appears so lovely and so alluring, that the severe test I have imposed has proved the development of "colour harmony" in cosmetics.

From this time on, cosmetic "colour harmony" was applied to make-up for the woman in everyday life as well as on the screen. My everyday make-up is, of course, slightly different from the one used for the studios, but just as successful. To-day, powders, rouges and lipsticks are no longer selected in a haphazard fashion. My purpose—to give women all over the world a naturalness in beauty comparable to that of screen stars—has been fulfilled.

Make-up, to us in Hollywood, is the enhancement of natural beauty through the use of cosmetics, which are in perfect "colour harmony" with the individual complexion. It is applied so skilfully, artistically and delicately, that the final effect is one of exquisite beauty. The cosmetics used to gain this effect are blended into harmony of colour, so that they become a natural part of the skin and its loveliness. Even in the bright Californian sunlight at midday my make-up cannot be detected.

Long years of research and investigation gave me a classification of the human complexion and the features of the face. Finally, I charted seven types, as follows:

Light Blondes, Dark Blondes, Light Redheads, Dark Redheads, "Brownettes," Light Brunettes, and Dark

Brunettes, which represent the normal types.

The art of make-up is comparable to the art of portrait painting. Both have a common principle of developing and affect the appearance of the face. The portrait artist makes a rough sketch to get the true proportions, so that he may capture the expressions Afterwards, he develops depth. In just the same way, the make-up artist must develop the depth from the proportions of the features, in addition to the correct colourings. He must determine how to apply eye shadow and cheek rouge in proportion to the type of face. On a long face he must counteract length. On a round face, he must develop a more oval effect, for the oval face is the accepted standard of beauty.

Make-up is easy if you learn the correct method, and if you select all your cosmetics in perfect " colour harmony " with your individual complexion. If this is not so, they clash and produce an unnatural, bizarre effect.

When making-up, each feature must be considered individually and as a part of the harmonious whole. The face, the eyes, the lips—each should be beautified in make-up, which should not be used in a haphazard fashion, *but applied according to certain well-defined principles of cosmetic art*

For over twenty-five years I have studied make-up facts. I have made-up thousands of faces. I have consulted with hundreds of the leading stars. From this wide practice and experience, a simple make-up method has been devised to suit women all over the world, as well as screen and stage stars.

Under the blazing Californian sun you will find some of the loveliest women in the world. This climate is the severest test of make-up, yet " colour-harmony " has given a peach-like quality to the complexions of the women whom you will see on the boulevards of Hollywood and the avenues of Beverly Hills.

Every woman can enjoy the feeling of poise and satisfaction, the added confidence and interest that properly applied make-up gives her.

Up to within a few years ago, make-up for the eyes was considered only suitable for the stage Now the smartest women in the world add to the beauty of those ' windows of the soul." *Your* eyes, properly made up, will appear larger and more brilliant. They will increase the magnetism of your personality You have often marvelled at the beautiful eyes of screen stars. Do as they do ! It is simple.

## The Eyes

Make-up for the eyes depends on three things : eye shadow applied to the upper lids, to give the eyes added depth and expression and to harmonize the small area around the eyes with the rest of your make-up ; mascara, to make the eye-lashes heavier and longer and to accentuate the beauty of the eyes ; and eyebrow pencil to give the eye-brows a more pronounced shape, to define slightly the outline of the eyes. All these, applied delicately and artistically, result in added attractiveness.

The purpose of make-up is to accentuate and enhance the tints already in your skin, while the object of it is to produce naturalness, so that the result will be as pleasing at a distance as from within a few feet. For, if you have applied make-up intelligently and artistically, the colours will be delicate and tender, giving you a clean fresh, wholesome appearance. In other words, aim for a *natural* beauty.

I have myself made-up hundreds of " stars," and I have supervised the making-up of thousands of actresses as well as that of many society women. Every possible method has been used within my knowledge. I have always striven for the greatest enhancement of beauty. The method I give you now has been adopted as the best

First : Cleanse the skin, removing every particle of make-up each night before retiring. Always have the skin absolutely clean before applying fresh make-up. Soap and water is the simplest method of cleaning, combined with good cleansing cream.

Before making-up for the day,

close the pores and refresh the skin by patting with cold water and then a good astringent.

After this, apply a small amount of foundation cream to the forehead, cheeks, nose and chin. Please understand that the less you use, the better the final effect. Dip your finger-tips into cold water and gently blend the foundation cream into the skin, until it disappears from the surface. Work away from the centre of the face towards the side, using a one-way stroke.

Your face is now ready for the eye shadow. Apply it very faintly on the upper eyelids, just below the eyebrows, and blend it in. Use great care lest it be too noticeable and its effect theatrical.

Pat rouge lightly on the highest spot of your cheek, just below the cheek-bone. Blend it gently into the skin with the finger-tips, shading the colour downwards to the full part of the cheek, keeping the colour away from the nose. Blend it until there is no definite line of colour to be seen. Remember that your object is to shade it so that the warm bloom looks as if it had actually grown on your cheeks.

Apply the face powder profusely with a powder puff, covering all your face. Then take a small, soft face powder-brush and brush off the surplus powder. (Never *rub* powder on.) In this way you will have an even surface of powder that will last for hours.

Then shape the eyebrows, fill them in, or give them a more pronounced colour and sheen with an eyebrow pencil. Where the eyelashes meet the lid, draw a fine line to define the eyes and accentuate their size.

Now apply mascara to the upper lashes by brushing upwards, then to the lower lashes by brushing downwards. Moisten the brush very slightly to prevent smearing.

Again let me emphasize the extreme importance of applying make-up delicately, for this is the secret of obtaining the natural result that is admired and desirable.

Your lips now require attention. Use lipstick sparingly. Dry the lips first and apply the lipstick evenly. Keep it well towards the inside of your mouth and avoid a rouge line where the lips meet. Then moisten the lips.

Finally, use a liquid blender on the untouched skin of your neck, so as to finish off in the same shade as your face powder. Smooth it on gently and evenly, using a downward one-way stroke and work it into the skin until dry.

Afterwards, to add lustrous sheen to your hair, sprinkle a little brilliantine as a final touch.

Experience has shown us that under artificial lights your natural day-time make-up is toned down. I recommend, therefore, a more enlivening colour harmony for evening make-up.

As counsel for many screen and stage celebrities and society beauties of Europe and this country, the difficulties of cleansing the skin thoroughly have been presented to me. A cleansing cream of highly refined materials and oils is absolutely essential.

If the skin is inclined to be oily, always use a good astringent before applying make-up. This neutralizes excessive oil sufficiently to give you a base for perfect make-up.

Many skins have a tendency to become too dry at times. This is a handicap in make-up and also leads to premature wrinkles. As a corrective, use a skin and tissue cream. This is readily absorbed. It supplies the oil which the skin lacks and restores a normal, soft, smooth texture. Tissue cream should be applied at night. Never massage the cream into the skin. Just pat it gently and smartly with the finger-tips. If used regularly your skin acquires almost a rose-petal softness.

One last word. I do believe that a healthy skin, blooming with radiant vitality, is the barometer of a healthy body. Correct eating, exercise, and rest are essential to a good complexion and a radiant appearance. These are the surest foundations upon which to enhance beauty by make-up.

# OVER 1000 FILM BIOGRAPHIES

## HOW TO USE THE BIOGRAPHICAL SECTION

*The biographies of over* 1,000 *Film Players, Directors, and others, are planned as follows :—*

*They are arranged in three paragraphs. The first is a summary of all the descriptive particulars available about each personality set out in the following order : Real name ; place of birth ; date of birth ; parents ; colouring ; height ; weight ; education ; marriages ; children ; death.*

*This is followed by a brief survey of the personality's career which forms the second paragraph. Dates, where given in relation to film appearances, relate to* production *and not release, which is often a year later.*

*The third paragraph contains as complete a list as is available of the films in which each personality has appeared. The titles are accompanied by the name of the producing company (or, where that is not available, the releasing company).*

### Abbreviations

*The following is a list of the abbreviations used in the first paragraphs :—*

| | |
|---|---|
| B .. .. .. .. | Born |
| P .. .. .. .. | Parents |
| Ht .. .. .. .. | Height |
| Wt .. .. .. .. | Weight |
| Ed .. .. .. .. | Educated |
| M .. .. .. .. | Married |
| Div .. .. .. .. | A divorce has taken place |
| Dau .. .. .. .. | Daughter |
| D .. .. .. .. | Died |

*In the lists of films the producing companies are given variously in abbreviated or full form. A complete list of these, with particulars of their activities and countries is given at the end of the book.* (*See page* 485.)

# BIOGRAPHIES OF THE PLAYERS

## A

**ADAIR,** JANICE. Real name Beatrice Duffy. B. Morpeth, Northumberland. Brown hair, grey eyes. Ht. 5 ft. 3 in.

Janice Adair is one of the few leading ladies of the screen to reach stardom without stage experience or a transitionary period in crowds. Her first film was a Parkinson two-reeler, *Streets of London.*

ALSO PLAYED IN: *Red Aces* (B.L.), *The Informer* (B.I P.), *Alf's Carpet* (B.I.P.), *Such is the Law* (Stoll), *Contraband Love* (Para), *Lloyd of the C.I.D.* (Univ), *Silver Greyhound* (W.B.-F.N.).

**ADOREE,** RENEE. Real name, Renée de la Fonte. B. Lille, France, 1902. Brown hair, blue eyes. Ht. 5 ft. 1 in. Wt. 7 st. 7 lb. Ed. while on the road with professional parents. M. (1) Tom Moore; div. 1925; (2) Sherman Gill, 1925.

Began her career at the age of ten as a dancer in her father's troupe and visited most European cities with him. Went to America after the war and soon became famous by her performance in *The Big Parade* (M.G.M., 1925) opposite John Gilbert. Illness overtook her in 1930 and compelled her to abandon films for a period of two years.

ALSO PLAYED IN: *Monte Cristo* (Fox), *Made in Heaven* (Goldwyn), *La Boheme* (M.G.M.), *Mr. Wu* (M.G.M.), *Forbidden Hours* (M.G.M.), *The Cossacks* (M.G.M.), *The Pagan* (M.G.M.), *Tide of Empire* (M.G.M.), *The Spoiler* (Pathé), *Redemption* (M.G.M.), *The Singer of Seville* (M.G.M.), *Call of the Flesh* (M.G.M.).

**AHERNE,** PATRICK. B. Ireland, 1901. Brown hair, dark eyes.

Had a very varied career before becoming a film actor. Among his numerous jobs were those of dishwasher in a Chinese restaurant, commercial traveller for sewing-machines, and sparring partner to Jack Hood, at that time British welterweight champion. Is himself a possessor of many valuable boxing trophies. Stage debut in modern version of *Hamlet*, later achieving fame by his performance in *White Cargo.* Screen debut with Betty Balfour in *Blinkeyes* (Welsh-Pearson).

ALSO PLAYED IN: *Bindle* (Wilcox), *A Daughter in Revolt* (Nettlefold), *Silver Lining* (B.I.P), *Hunting-tower* (Welsh-Pearson), *Auld Lang Syne* (Welsh-Pearson), *Virginia's Husband* (Nettlefold), *Carry On* (Britannia), *City of Play* (Gains), *The Game Chicken* (Para-Brit), *Come Into My Parlour* (Eric Hakim).

**AINLEY,** HENRY. B. Morley, England, Aug. 21, 1879. M. (1) Susanne Sheldon; dissolved; (2) Elaine Titus Fearon; dissolved.

Began his career as a bank accountant in Sheffield, but, meeting George Alexander, was fascinated with the idea of going on the stage. This he ultimately did with F. R. Benson's company in *Macbeth.* London stage debut at the Lyceum, Feb. 15, 1900. Was starred in many British silent films, including *Sally Bishop* (Stoll). Talkie debut in *The First Mrs. Fraser* (Sterling, 1932).

**AKED,** MURIEL. B. Bingley, Yorks. Brown hair, dark grey eyes. Ht. 5ft. 4½ in.

First performed in amateur theatricals, First professional appearance, Liverpool.

1915. Screen debut, 1920, one of her earliest films being *A Sister to Assist 'Er* (Gau).

Also Played in: *What the Butler Saw* (Gau), *Bindle* (Wilcox), *Bed and Breakfast* (Gau), *A Sister to Assist 'Er* talkie version (Gau), *The Middle Watch* (B.I.P.), *Paris by Night* (B.I.P.), *Good Night Vienna* (B. & D.), *Indiscretions of Eve* (B.I.P.), *Rome Express* (Gau-Brit), *The Mayor's Nest* (B. & D.).

**ALBERNI,** Luis. B. in Spain. Ed. University of Madrid.

Went to Hollywood originally to play in Spanish versions of American pictures and played character roles so successfully that he was induced to remain there.

Played in: *Bright Shawl* (F.N.), *Santa Fe Trail* (Para), *Children of Dreams* (Warner), *Svengali* (Warner), *The Mad Genius* (Warner), *The Last Flight* (Warner), *I Like Your Nerve* (Warner), *Sweepstakes* (Radio), *Manhattan Parade* (Warner), *I Surrender Dear* (Mack Sennett), *Men In Her Life* (Col), *Cock of the Air* (U.A.), *Girl in the Tonneau* (Mack Sennett), *Woman in Room 13* (Fox), *Cohens and Kellys in Hollywood* (Univ), *Working Wives* (Warner), *Crooner* (Warner), *Big Stampede* (Warner), *A Parisian Romance* (Allied).

**ALBERS,** Hans. B. in Hamburg. Fair hair.

Began his career on the Berlin stage and achieved success first as a light comedian, and later in more serious roles. First became known to the English public by his performance in *The Blue Angel* (U.F.A., 1930).

Also Played in: *Monte Carlo Madness* (U.F.A.), *Quick* (U.F.A. German version).

**ALBERTSON,** Frank. B. Fergus Falls, Minn., Feb. 2, 1909. Dark brown hair, blue eyes. Ht. 5 ft. 9 in. Wt. 10 st. 5 lb. Ed. Puyallup; Washington and Hollywood high schools. M. Virginia Shelley, 1931.

Film debut 1922 under James Cruze. Signed Fox contract in 1928. One of his first important parts was in *Prep and Pep* (Fox 1928).

Also Played in: *The Farmer's Daughter* (Fox), *Salute* (Fox), *Words and Music* (Fox), *Blue Skies* (Fox), *Son of the Gods* (F.N.), *The Big Party* (Fox), *Born Reckless* (Fox), *Men Without Women* (Fox), *So This Is London* (Fox), *Wild Company* (Fox), *The Brat* (Fox), *Old Greatheart* (Radio), *The Yankee at King Arthur's Court* (Fox), *Tiger's Son* (Fox), *Spring Is Here* (F.N.), *Big Business Girl* (F.N.), *Travelling Husbands* (Radio), *Racing Youth* (Univ), *Impossible Lover* (M.G.M.), *Airmail* (Univ), *Lost Special* (Univ).

**ALBRIGHT,** Hardie. B. Dec. 16, 1903, in Pittsburg. Brown hair, blue eyes. Ht. 6 ft.

He was playing juvenile lead on the stage in *The Greeks Had a Word for It* when a Fox scout saw him, gave him a contract and dispatched him to Hollywood. His earliest film was *Young Sinners* (Fox, 1931).

Also Played in: *Hush Money* (Fox), *Successful Calamity* (Warner), *Heartbreak* (Fox), *Skyline* (Fox), *The Jewel Robbery* (Fox), *The Purchase Price* (Warner), *Life Begins* (Warner), *The Crash* (Warner), *So Big* (Warner), *Cabin in the Cotton* (Warner), *This Sporting Age* (Col), *Match King* (Warner), *20,000 Years in Sing Sing* (Warner).

**ALEXANDER,** Ben. Real name, Nicholas Benton Alexander. B. Goldfield, Nev., May 26, 1911. Blond hair, blue eyes. Ht. 5 ft. 10 in. Wt. 10 st. 5 lb. Ed. Hollywood High School; University of California.

Appeared in D. W. Griffith's picture, *Hearts of the World* (1918). Some years later retired from the screen, then made his reappearance in *All Quiet on the Western Front* (Univ, 1930).

Also Played in: *Penrod and Sam* (F.N.), *Boy o' Mine* (F.N.), *Self-made Failure* (F.N.), *It's a Wise Child* (M.G.M.), *Many A Slip* (Univ), *The Mystery Ship* (Pathé), *High Pressure* (Warner), *Suicide Fleet* (Radio), *Tom Brown of Culver* (Univ), *Strange Love of Molly Louvain* (F.N.), *Vanishing Frontier* (Para).

**ALLAN,** Elizabeth. B. London, 1908. Fair hair, blue eyes. Ed. Quaker School, Darlington. M. W. J. O'Bryen, June, 1932.

Began her career on the stage, making her first appearance at the Old Vic in Shakespearean parts. This was followed by appearances in other stage productions and in repertory. Film debut, in *Alibi* (1931). Was introduced by Herbert Marshall, with whom she played a small part in *Michael and Mary* (Gains, 1931), to W. J. O'Bryen, now her manager and husband.

Also Played in: *The Rosary* (Twickenham), *Black Coffee* (Twickenham), *Chin Chin Chinaman* (Real Art), *Down our Street* (Para-Brit), *Many Waters* (B.I.P.), *Rodney Steps In* (Real Art), *Service for*

*Ladies* (Para-Brit), *The Chinese Puzzle* (Twickenham), *Nine Till Six* (A.R.P.), *Insult* (Para-Brit), *The Lodger* (Twickenham).

**ALLEN,** ADRIANNE. B. Manchester. Fair hair, grey eyes. Ht. 5 ft. 4 in. M. Raymond Massey.

A Manchester girl who gained her first acting experience on the stage. After her appearance in Noel Coward's play *Easy Virtue*, met Raymond Massey, her present husband, who immediately set her to work in *The Rat Trap*, another Coward play. While appearing in *Cynara*, on Broadway, she attracted the attention of the Paramount company, by whom she was signed up soon after. Film debut *Loose Ends* (B.I.P., 1930), in which she played one of the principal parts.

ALSO PLAYED IN: *The Stronger Sex* (Gains), *The Woman Between* (B.I.P.), *Black Coffee* (Twickenham), *Merrily We Go To ——!* (Para), *Night of June 13th* (Para).

**ALLEN,** THERESA. B. Indianapolis, Oct. 27, 1912. Bronze hair, blue eyes. Ht. 5 ft. 3 in. Wt. 8 st. Ed. St. Agnes Academy, Indianapolis; Cumnock School, Los Angeles.

Opened her public career by winning a "Miss Personality" contest, which brought her a stage contract in a revue with Lupino Lane. Entered pictures in 1925 and doubled for Colleen Moore in *Twinkletoes* (F.N., 1927), also teaching that star dance steps.

ALSO PLAYED IN: *The Dance of Life* (Para), *The Vagabond King* (Para), *The Two Black Crows* (Para), *Happy Days* (Fox), *Golden Calf* (Fox), *Sevenson's Wild Party* (Fox), *Sweet Kitty Bellairs* (Warner), *Scarlet Pages* (Warner).

**ALLISTER,** CLAUD. Full name William Claud Michel Palmer, son of General Palmer. B. London, Oct. 3, 1891. Fair hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 4 lb. Ed. Felstead. M. Barbara Fay.

Began life as a stockbroker's clerk, but soon tired of it. Tried for the stage, gaining experience in London and New York. Film debut, *Trial of Mary Dugan* (M.G.M., 1929). In the early part of 1932 returned to England to play with Adolphe Menjou in *Two White Arms* (Eric Hakim) and *Diamond Cut Diamond* (Eric Hakim).

ALSO PLAYED IN: *Bulldog Drummond* (U.A.), *Three Live Ghosts* (U.A.), *Monte Carlo* (Para), *The Gay Nineties* (M.G.M.), *Czar of Broadway* (Univ), *Captain Applejack* (Warner), *Charming Sinners* (Para), *Slightly Scarlet* (Para), *In the Next Room* (F.N.), *Such Men Are Dangerous* (Fox), *Reaching For the Moon* (U.A.), *Meet the Wife* (Col), *Papa Loves Mama* (Univ), *I Like Your Nerve* (F.N.), *Roughhouse Rhythm, Platinum Blonde* (Col), *Return of Raffles* (Walton Studios).

**ALVARADO,** DON. Real name, Jose Paige. B. Albuquerque, New Mexico. Nov. 4, 1904. Black hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. Albuquerque High School.

Was intended by his father to take charge of a sheep and cattle ranch but, fascinated by the vision of screen fame, he ran away from home. Made his way to Hollywood and there, after many workless months, obtained his first opportunity as an extra in *Mademoiselle Midnight* (M.G.M., 1924).

ALSO PLAYED IN: *Rio Rita* (Radio), *Loves of Carmen* (Fox), *Breakfast at Sunrise* (F.N.), *Drums of Love* (U.A.), *Apache* (Col), *Driftwood* (Col), *Bridge of San Luis Rey* (M.G.M.), *The Bad One* (U.A.), *Forever Yours* (U.A.), *Beau Ideal* (Radio), *Captain Thunder* (Warner), *Reputation* (Radio), *Bachelor's Affair* (Fox.)

**AMANN,** BETTY. B. Germany. Dark hair, brown eyes. Ed. in America.

Brought over to England from Berlin by Milton Rosmer. English film debut in *The Perfect Lady* (B.I.P., 1931). This, however, was preceded by parts in a number of Erich Pommer's German productions. On her arrival in England was placed under contract by B.I.P.

ALSO PLAYED IN: *Paris by Night* (B.I.P.), *Strictly Business* (B.I.P.), *Rich and Strange* (B.I.P.), *Asphalt* (U.F.A.), *White Devil* (U.F.A.).

**AMES,** ADRIENNE. Maiden name, Adrienne McClure. B. Fort Worth, Texas. Dark brown hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. M. Stephen Ames.

An admiring friend entered her photograph in a beauty competition, which she won, thereby attracting the attention of Hollywood producers. Her career was not very successful at first, however, and it was not until after her marriage to Stephen Ames, the millionaire, that she began to draw attention. Has persistently refused to take advantage of many opportunities which this wealthy match brought her way, preferring to achieve success by her own talent.

PLAYED IN: *The Hours Between* (Para),

*Husband's Holiday* (Para), *Sinners in the Sun* (Para), *Twenty-four Hours* (Para), *Working Girls* (Para), *Guilty as Charged* (Para).

**AMES,** ROBERT. B. March 23, 1889, Hartford, Conn.; Fair hair, blue eyes. Ht. 5 ft. 10 in. Wt. 11 st. 1 lb. Ed. Hartford High School. M. (1) Alice Gerry, 1907; 2 children; (2) Frances Goodrich; (3) Vivienne Segal; (4) Marion Oakes. D. in 1931.

One of his last films, *Rebound* (Pathé) starring Ina Claire (with whom it was rumoured he was planning a fifth matrimonial experiment) was attended by a series of misfortunes, among them the untimely death of the other leading man, Robert Williams. A month later Robert Ames was found dead in his hotel room in New York City. His film debut was made in 1925.

ALSO PLAYED IN: *Voice of the City* (M.G.M.), *Marianne* (M.G.M.), *Rich People* (Pathé), *Black Waters* (W.W.), *Nix on Dames* (Fox), *The Trespasser* (U.A.), *Holiday* (Pathé), *Double Cross Roads* (Fox), *Not Damaged* (Fox), *A Lady to Love* (M.G.M.), *Without Mercy* (Radio), *Wedding Song* (Pathe), *Three Faces East* (Wardour), *Crown of Lies* (Para), *Smart Woman* (Radio), *Rich Man's Folly* (Para), *To-morrow and To-morrow* (Para), *Millie* (Radio).

**ANDRA,** FERN. Real name Baroness Fern Andra von Weichs. B. Chicago, Ill. Brown hair, brown eyes. Ht. 5 ft. 3 in. Wt. 7 st. 12 lb. Ed. Switzerland and Berlin. M. Baron von Weichs.

Studied for the stage under the expert instruction of Professor Max Reinhardt, and afterwards had considerable experience on the European and American stage. Joined U.F.A., 1923, and starred with them for five years.

PLAYED IN: *Queen Isabella* (U.F.A.), *Fidore* (U.F.A.), *Genuine* (U.F.A.), *The Burgomeister of Stilemonde* (British Filmcraft), *Spangles* (British Filmcraft), *Introspection* (Fogwell), *The Lotus Lady* (Audible), *Eyes of the World* (U.A.)

**ANDRE,** GWILI. B. Copenhagen. Blonde hair. Ht. 5 ft. 6 in. Wt. 7 st. 12 lb.

Was discovered by a Radio official at a New York function and was soon after signed up on contract. Film debut *Roar of the Dragon* (Radio, 1932) opposite Richard Dix.

ALSO PLAYED IN: *Mysteries of French Police* (Radio), *Man and Wife* (Radio).

**ANGEL,** HEATHER. B. Oxford, Feb. 9, 1909. Dark hair, dark eyes, Ht. 5ft. Ed. Wycombe Abbey School; Swinton.

Originally intended to learn farming, then to learn and also to teach voice production. Stage debut at the Old Vic, London. Went to Germany, where she made her film debut with U.F.A. Her first film in this country was *City of Song* (Sterling, 1930). In 1932 she won a five-year contract in Hollywood.

ALSO PLAYED IN: *Mr. Bill the Conqueror* (B.I.P.), *Self-made Lady* (B.I.P.), *After Office Hours* (B.I.P.), *A Night in Montmartre* (Gains), *Hound of the Baskervilles* (Gains), *Men of Steel* (Langham), *Early to Bed* (Gau-U.F.A.).

**ANGELUS,** MURIEL. Real surname, Findlay. B. Scotland, 1909. Fair hair, blue eyes. Ht. 5 ft. 6 in., Wt. 7 st. 10 lb. Ed. in London.

Began her stage career at the age of twelve and has appeared before the public ever since. Made her film debut in *Sailors Don't Care* (1928), but this part was cut out and it was not until she appeared in *Night Birds* (B.I.P., 1931) that she began to attract the attention of London producers.

ALSO PLAYED IN: *Let's Love and Laugh* (B.I.P.), *Lloyd of the C. I. D.* (Univ-Brit), *Hindle Wakes* (Gau), *My Wife's Family* (B.I.P.), *Infamous Lady* (New Era), *Eve's Fall* (P.D.C.), *No Exit* (W.B.-F.N.), *The Blind Spot* (W.B.-F.N.),

**APFEL,** OSCAR. B. Cleveland, Ohio.

Producer and director. Many years on the stage preceded his screen debut, appearing in Chicago, Detroit, Cleveland, Pittsburg, and Buffalo. He worked in pre-war days for every well known film-producing company, and at one time controlled his own production unit. Among his early pictures are *When Seconds Count* (Rayart) and *Valley of Hunted Men* (Action Pictures, 1928).

ALSO PLAYED IN: *Code of the Country* (Pathé), *Cheaters* (Tiffany), *Marianne* (M.G.M.), *Not Quite Decent* (Fox), *True Heaven* (Fox), *Halfway to Heaven* (Para), *Smiling Eyes* (F.N.), *Man Trouble* (Fox), *Abraham Lincoln* (U.A.), *Men In Her Life* (Col), *Shopworn* (Col), *East Side* (Warner), *Cardigan's Last Case* (Radio), *The Silent Voice* (Warner), *Business and Pleasure* (Fox), *Woman in Room* 13 (Fox), *Huckleberry Finn* (Para), *Heart of New York* (Warner), *Five Star Final* (F.N.), *It's Tough To Be Famous* (F.N.), *World and*

*the Flesh* (Para), *Sidewalks of New York* (M.G.M.), *Old Greatheart* (Radio), *Alias The Doctor* (F.N.), *When a Fellow Needs A Friend* (M.G.M.), *Two Against the World* (Warner), *Mad Masquerade* (M.G.M.), *Sporting Widow* (Para), *Sooky* (Para), *Make Me a Star* (Para), *Hell's Highway* (Radio), *I Am a Fugitive* (Warner), *False Faces* (Tiffany), *You Said a Mouthful* (Warner).

**ARBUCKLE,** Roscoe. B. Smith Center, Kansas, March 24, 1887. Blue-grey eyes. M. (1) Minta Durfee; div.; (2) Dorothy Wallace; div. 1920; (3) Dorothy Dean; div. 1925; (4) Addie McPhail, June, 1932.

After an absence of ten years from the screen, signed a contract with Warner to produce a two-reel comedy which was to be followed by a series, if this first experiment proved successful. It was in September, 1921, that Arbuckle was accused of manslaughter, following the death of Virginia Rappe, a film actress, in a San Francisco hotel. Arbuckle was acquitted, but did not make any more films. During the interval has worked as a director under the name of William Goodrich. (See Directors' Biographies.)

**ARLEDGE,** John. Real name, Johnson Lundy Arledge. B. Crockette, Texas, March 12, 1907. Brown hair, grey eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 9 lb. Ed. University of Texas.

Following two years' experience of the vaudeville stage, made his film debut in *Young Sinners* (Fox, 1931).

Also Played in: *Daddy Long Legs* (Fox), *Heartbreak* (Fox), *Spider* (Fox), *Careless Lady* (Fox), *Impossible Lover* (M.G.M.), *Week-Ends Only* (Fox).

**ARLEN,** Richard. B. Charlottesville Virginia, Sept. 1, 1899. Medium brown hair, grey eyes. Ht. 5 ft. 11 in. Wt. 11 st. 7 lb. Ed. at the High School, St. Paul, Minn.; St. Thomas College; the University of Pennsylvania. M. Jobyna Ralston.

Richard Arlen tried his hand at a variety of jobs, from tool-boy to sporting editor, before he finally made his way to Hollywood. Married Jobyna Ralston soon after their appearance in a Paramount film. One of his earliest films is *In the Name of Love* (Para, 1925). This was followed rapidly with *Behind the Front* (Para, 1926) and *The Enchanted Hill* (Para, 1926).

Also Played in: *Padlocked* (Para), *She's a Sheik* (Para), *Feel My Pulse* (Para), *Under the Tonto Rim* (Para), *Ladies of the Mob* (Para), *Beggars of Life* (Para), *Manhattan Cocktail* (Para), *Four Feathers* (Para), *Dangerous Curves* (Para), *The Man I Love* (Para), *Thunderbolt* (Para), *The Virginian* (Para), *The Border Legion* (Para), *Burning Up* (Para), *Dangerous Paradise* (Para), *The Light of Western Stars* (Para), *Paramount on Parade* (Para), *The Santa Fe Trail* (Para), *The Sea God* (Para), *Touchdown* (Para), *Wayward* (Para), *Wings* (Para), *The Lawyer's Secret* (Para), *The Secret Call* (Para), *Playing the Game* (Para), *The Sky Bride* (Para), *Conquering Horde* (Para), *Gun Smoke* (Para), *Caught* (Para), *Guilty as Charged* (Para), *Tiger Shark* (Warner), *Hot Saturday* (Para), *Only Saps Work* (Para), *All American* (Univ).

**ARLISS,** George. B. London, April 10, 1868. Son of William Arliss-Andrews, printer and publisher. Grey hair, brown eyes. Ht 5 ft. 9 in. M. Florence Montgomery at Harrow Weald, Sept. 16, 1899.

When quite a young man, George Arliss formed his own amateur dramatic society. He was at that time acting with Mrs. Patrick Campbell and attracting no little attention from London audiences. In 1901 he was seen by George C. Tyler, American producer, who subsequently arranged a four months' American tour for him and Mrs. Patrick Campbell. He scored many successes on the American stage. Made his film debut in the silent version of *Disraeli* (Distinctive Productions, 1922). He next made *The Green Goddess* (M.G., 1923), and repeated his success in the talkie version of this film (Warner, 1930).

Also Played in: *Disraeli* (Warner), *Old English* (Warner), *Alexander Hamilton* (Warner), *The Millionaire* (Warner), *The Silent Voice* (Warner), *A Successful Calamity* (Warner).

**ARMETTA,** Henry.

Achieved his first prominence in *Little Accident* (Univ, 1930), and is now rapidly establishing himself as a reliable character actor.

Also Played in: *Lady of the Night* (U.A.), *In Old Arizona* (Fox), *Love, Live, and Laugh* (Fox), *Lady to Love* (M.G.M.), *The Climax* (Univ), *Scarface* (Col), *Street Angel* (Fox), *Arsene Lupin* (M.G.M.), *The Passionate Plumber* (M.G.M.), *The Doomed Battalion* (Univ), *Steady Company* (Univ), *Impossible Lover* (M.G.M.), *Tiger Shark* (Warner), *Week-Ends Only* (Fox), *Speak Easily* (M.G.M.), *Penalty of Fame* (Univ), *Central Park* (Warner), *Cauliflower Alley* (Col), *Men of America* (Radio).

**ARMSTRONG,** ROBERT. B. Nov. 20, 1896, in Saginaw, Mich. Dark brown hair, brown eyes. Ht. 5 ft. 10 in. Wt. 11 st. 6 lb. Ed. Seattle High School; University of Washington; Law College, Seattle, Washington. M. Ethel Kent; div., 1931.

Studied law on leaving school and also tried his hand at writing plays. Had appeared in many stage productions before making his film debut in 1927. Among the plays in which he scored a success are *Boys Will be Boys*, *The Man Who Came Back* and *Is Zat So?* One of his earliest films is *The Main Event*, which was produced by Pathé (1927).

ALSO PLAYED IN: *The Leopard Lady* (Pathé), *The Cop* (Pathé), *Celebrity* (Pathé), *Show Folks* (Pathé), *Ned McCobb's Daughter* (Pathé), *Shady Lady* (Pathé), *Leatherneck* (Pathé), *A Girl in Every Port* (Fox), *Square Crooks* (Fox), *Baby Cyclone* (M.G.M.), *Woman from Hell* (Fox), *Big News* (Pathé), *Oh Yeah* (Pathé), *Parachute* (Pathé), *Racketeer* (Pathé), *War and Women* (Pathé), *Be Yourself* (U.A.), *Dumbbells in Ermine* (Warner) *Big Money* (Pathé), *Suicide Fleet* (Pathé), *Is Zat So?* (Fox), *Looking For Trouble* (Pathé), *Danger Lights* (Radio), *His Temporary Affair* (Univ), *Easy Money* (Pathé), *Iron Man* (Univ), *The Lost Squadron* (Radio), *Panama Flo* (Radio), *Radio Patrol* (Radio), *Is My Face Red?* (Radio), *Penguin Pool Mystery* (Radio), *Kong* (Radio).

**ARTHUR,** GEORGE K. Real name, George Brest. B. Aberdeen, Scotland, April 27, 1899. Brown hair, brown eyes. Ht. 5 ft. 6 in. Wt. 10 st. Ed. Rugby. M. Melba Lloyd, Sept. 1922.

Trained for the stage in Shakespearean drama. Made a name for himself in *Kipps*, a Stoll production. Went to America in 1924, his maiden film there being *Salvation Hunters* with Joseph von Sternberg (1925). This film was produced for 4,000 dollars and paid for itself 45 times over; it might never have been completed, but for Douglas Fairbanks, who came to the rescue at the last moment with financial assistance. Returned to England, June, 1932, to take part, with Marta Eggert, in a new Franz Lehar musical film *Where is this Lady?* (Amalgamated Films Association).

ALSO PLAYED IN: *Paddy the Next Best Thing* (Wilcox), *Irene* (F.N.), *Boy Friend* (M.G.M.), *Rookies* (M.G.M.), *Circus Rookies* (M.G.M.), *All at Sea* (M.G.M.), *In Old Heidelberg* (M.G.M.), *The Student Prince* (M.G.M.), *Brotherly Love* (M.G.M.), *Chasing Rainbows* (M.G.M.), *Sunny Side Up* (Fox), *The Waning Sex* (M.G.M.), *Bardelys The Magnificent* (M.G.M.), *Baby Mine* (M.G.M.), *Tilly The Toiler* (M.G.M.), *China Bound* (M.G.M.), *The Road Show* (M.G.M.), *Last of Mrs. Cheyney* (M.G.M.), *Shove-Off* (Para), *House Breakers* (Para).

**ARTHUR** JEAN. B. New York City, Oct. 17, 1908. Brown hair, blue eyes. Ht. 5 ft. 2 in. Wt. 7 st. 8 lb. M. Julian Anker, 1920; annulled.

Jean Arthur began her screen career in 1923 in two-reelers, subsequently appearing in full length pictures for Pathé, Universal, and F.B.O. (now Radio).

ALSO PLAYED IN: *Warming Up* (Para), *Canary Murder Case* (Para), *Brotherly Love* (M.G.M.), *The Greene Murder Case* (Para), *Here Comes the Band Wagon* (Para), *The Saturday Night Kid* (Para), *Sins of the Fathers* (Para), *Stairs of Sand* (Para), *Half-way to Heaven* (Para), *Paramount on Parade* (Para), *Danger Lights* (Radio), *Silver Horde* (Radio), *Virtuous Husband* (Univ), *His Temporary Affair* (Univ), *Mysterious Dr. Fu Manchu* (Para), *The Street of Chance* (Para), *Young Eagles* (Para), *Return of Dr. Fu Manchu* (Para), *The Gang Buster* (Para), *The Lawyer's Secret* (Para),

**ARTHUR** JOHNNY. B. Scottsdale, Pa.. Brown hair, brown eyes. Ht. 5 ft. 8½ in. Wt. 10 st. Ed. Columbus, Ohio, High School; College, Washington, D.C.

Spent twenty-five years on the stage as a comedy actor, playing in America and London. Was eventually captured for films and made his debut in *Mademoiselle Midnight* (M.G.M. 1924).

ALSO PLAYED IN: *On Trial* (Essanay), *The Monster* (M.G.M.), *The Unknown Purple* (Truart), *The Desert Song* (Warner), *The Gamblers* (Warner), *Divorce Made Easy* (Para), *Cheer Up and Smile* (Fox), *Lovers' Delight* (Educ), *Adam's Eve* (Para), *Personality* (Col), *The Aviator* (Warner), *She Couldn't Say No* (Warner), *Going Wild* (Para), *Scrappily Married* (Para), *Down With Husbands* (Para), *Paper Hanging* (Vita), *Bridal Night* (Vita), *Stimulation* (Vita), *It's a Wise Child* (M.G.M.), *Parading Pyjamas* (Pathé), *Penrod and Sam* (F.N.).

**ASTHER,** NILS. B. Copenhagen, Jan. 17, 1902. Dark hair and eyes. Ht. 6 ft. ½ in. Wt. 12 st. 2 lb. Ed. Lunel University; Royal Dramatic School, Stockholm. M. Vivian Duncan, one of the Duncan Sisters, 1930; one dau., Evelyn Rosetta.

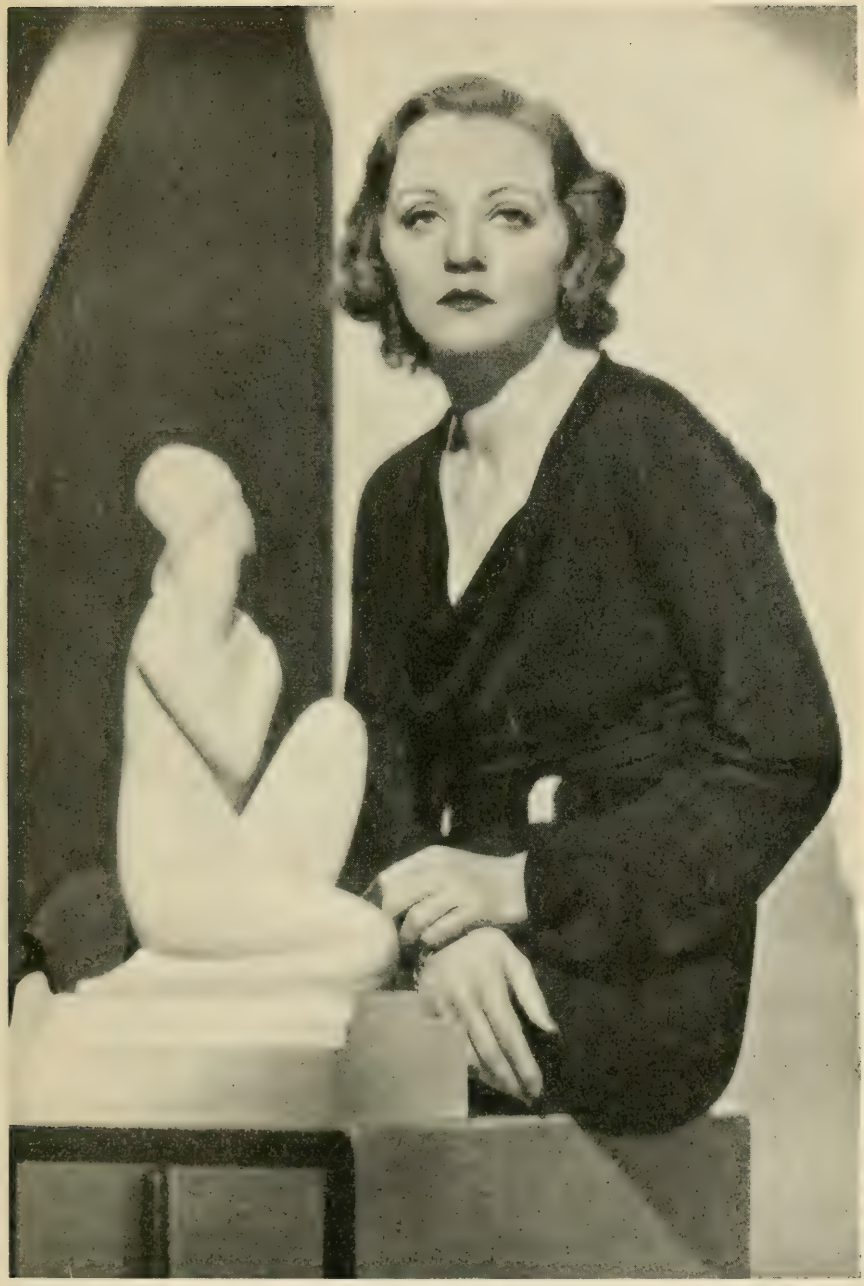


PLATE 1 *Paramount*

TALLULAH BANKHEAD

PLATE 2 *Warner*

GEORGE ARLISS

PLATE 3

*Radio*

CONSTANCE BENNETT

PLATE 4

JACK BUCHANAN

Nils Asther, who achieved a great personal triumph in *Sorrell and Son* (U.A.), was rapidly making for screen fame when talkies arrived. Having a decided Swedish accent, this, for a time, delayed the brilliant promise of his career. He refused, however, to be defeated. Studied English assiduously for months and finally convinced M.G.M. by his performance in *Letty Lynton* that he deserved to be ranked with their finest performers.

Nils was persuaded by Mauritz Stiller, discoverer of Greta Garbo, to enter pictures, his first film being made in Germany. Went to America in 1927 to play in *Topsy and Eva* (U.A.).

Also Played in: *When Fleet Meets Fleet* (Stark International), *Laugh, Clown, Laugh* (M.G.M.), *The Cossacks* (M.G.M.), *Our Dancing Daughters* (M.G.M.), *Cardboard Lover* (M.G.M.), *Dream of Love* (M.G.M.), *Single Standard* (M.G.M.), *Wild Orchids* (M.G.M.), *The Sea Bat* (M.G.M.), *But the Flesh is Weak* (M.G.M.), *Mad Masquerade* (M.G.M.), *Bitter Tea of General Yen* (Col).

**ASTOR,** Gertrude. B. Lakewood, Cleveland, Ohio, 1906. Blonde hair, blue eyes. Ht. 5 ft. 7 in. Wt. 9 st. 2 lb.

Began her stage career at 13, returning to school two years later. First important screen role opposite Reginald Denny in *The Cheerful Fraud* (Univ, 1926).

Also Played in: *Through the Back Door* (U.A.), *The Impossible Mrs. Bellew* (Para), *Secrets* (F.N.), *Rupert of Hentzau* (M.G.), *The Boy Friend* (M.G.M), *Stage Struck* (Para), *The Strong Man* (F.N.), *The Old Soak* (Univ), *Too Many Women* (F.N.), *The Cat and the Canary* (Univ), *Small Bachelor* (Univ), *Shanghai* (F.N.), *Ginsberg The Great* (Warner), *Synthetic Sin* (F.N.), *Twin Beds* (F.N.), *Two Weeks Off* (F.N.), *Frozen Justice* (Fox), *Untamed* (M.G.M.), *Be Yourself* (U.A.), *Dames Ahoy* (Univ), *The Fall of Eve* (Col), *Live and Learn* (Pathé), *The Boss' Orders* (Pathé), *The Doctor's Wife* (Vita), *Come Clean* (Tiffany), *Hell Bound* (Tiffany), *A Woman of Experience* (Radio), *They Never Come Back* (Tec-Art), *Western Limited* (Mono).

**ASTOR,** Mary. Real name, Lucille Vasconellos Langhanke. B. Quincey, Ill. May 3, 1906. Auburn hair, brown eyes. Ht. 5 ft. 6 in. Ed. Kenwood, Loring, Chicago. M. (1) Kenneth Hawks; d. Jan. 1930; (2) Dr. Franklyn Thorpe, June, 1931; dau. Marilyn, b. June 16, 1932.

Was intended by her parents to be a school teacher, but decided at the age of fifteen to try a screen career. Made her film debut in *The Beggar Maid.* The plane accident which robbed her of her first husband, Kenneth Hawks, film director, occurred while a picture was being made over the Pacific Ocean. This went very near to wrecking Mary Astor's life, but, with the patient care of her medical adviser, Dr. Franklyn Thorpe, she was in time restored to health and is now once more a leading light.

Also Played In: *The Bright Shawl* (F.N.), *Don Q., Son of Zorro* (U.A.), *Don Juan* (Warner), *Beau Brummel* (Warner), *Rough Riders* (Para), *Two Arabian Knights* (U.A.), *Dressed to Kill* (Fox), *Dry Martini* (Fox), *New Year's Eve* (Fox), *Romance of the Underworld* (Fox), *Woman From Hell* (Fox), *Sin Ship* (Radio), *Ladies Love Brutes* (Para), *Other Men's Women* (Warner), *Behind Office Doors* (Radio), *The Lash* (F.N.), *White Shoulders* (Radio), *Holiday* (Pathé), *The Steel Highway* (Warner), *Lost Squadron* (Radio), *Men of Chance* (Radio), *A Successful Calamity* (Warner), *Smart Women* (Radio), *Those We Love* (Tiffany), *Red Dust* (M.G.M.).

**ATES,** Roscoe. B. Grange, Missouri, Jan. 20, 1895. Auburn hair, brown eyes. Ht. 5 ft. 6 in. Wt. 10 st. 5 lb. Ed. High School, Grange. M. Clara Callahan; 1 child.

Entered motion pictures in 1930, following fifteen years' stage experience, one of his earliest films being *The Big House* (M.G.M.).

Also Played in: *The Great Lover* (M.G.M.), *Clean Up to the Curb, Lone Star Ranger* (Fox), *Cimarron* (Radio), *Freaks* (M.G.M. not shown in Britain), *Ladies of the Jury* (Radio), *The Champ* (M.G.M.), *Rainbow Trail* (Fox), *The Optimist* (Rogers), *Roadhouse Murder* (Radio), *Young Bride* (Radio), *Hold 'Em Jail* (Radio), *Deported* (Radio), *Renegades of the West* (Radio).

**ATWILL,** Lionel. B. Croydon, England, March 1, 1885. Dark brown hair, grey eyes. Ht. 5 ft. 7½ in. Wt. 12 st. Ed. Mercers' School, London.

Studied architecture for three years before succumbing to his desire for a theatrical career. Made his stage debut in *The Walls of Jericho* at the Garrick Theatre, 1904. Has also toured Australia. Went to Hollywood to play the lead in *The Silent Witness* (Fox, 1932), and

enjoyed the experience so well that he decided to stop there for a while.

ALSO PLAYED IN : *Doctor X* (Warner).

**AUER,** MISCHA. B. St. Petersburg, Russia, Nov. 17, 1905. Ht. 6 ft. 2 in. Wt. 11 st. 11 lb. Ed. St. Petersburg; New York City.

While appearing in the stage play *Magda*, was offered a part in *Something Always Happens* (Para, 1928).

ALSO PLAYED IN : *Marquis Preferred* (Para), *Benson Murder Case* (Para), *Inside the Lines* (Radio), *Just Imagine* (Fox), *The Unholy Garden* (U.A.), *Delicious* (Fox), *The Yellow Passport* (Fox), *Divine Love* (Foy), *Midnight Patrol* (Mono), *Sinister Hands* (Willis Kent), *The Death Ray* (Pathé), *Drifting Souls* (Tower), *Monster Walks* (Like), *Beauty Parlour* (Chesterfield), *Revolt* (Warner), *The Bullet Trail* (Col).

**AULT,** MARIE. B. Wigan, Sept, 2, 1870. Brown hair, brown eyes. Ht. 5 ft. 2 in. Ed. Wigan ; Southport. M. James Alexander Paterson.

Stage debut, Lincoln, 1891. Many years experience of theatricals followed in London and America. One of her earliest films was *Class and No Class* (Gau-Brit).

ALSO PLAYED IN : *Wee McGregor's Sweetheart* (Welsh-Pearson), *A Prince of Lovers* (Welsh-Pearson), *Every Mother's Son* (Britannia), *Paddy the Nest Best Thing* (Wilcox), *Woman to Woman* (Cutts), *Monkey's Paw* (Artistic), *Starlit Garden* (G. Glark), *The Colleen Bawn* (Stoll), *The Rat* (Gains), *Roses of Picardy* (Gau), *Hindle Wakes* (Gau), *Madamoiselle from Armentieres* (Gau), *The Triumph of the Rat* (Gains.), *The Lodger* (Gains), *The Silver Lining* (B.I.P.), *Kitty* (Burlington), *Return of the Rat* (Gains), *Third Time Lucky* (Gains), *Dawn* (Wilcox), *Madame Pompadour* (B.I.P.), *Contraband Love* (Para-Brit), *Peace and Quiet* (Fox-Brit), *Hobson's Choice* (B.I.P.).

**AUSTIN,** WILLIAM. B. Georgetown, British Guiana. Brown hair, blue eyes. Ht. 6 ft. 1 in. Wt. 12 st. 2 lb. Ed. Reading. M. Dora Mae Howe, 1929.

Made his stage debut in America, playing important parts in such plays as *Tailor Made Man* and *Three Faces East*. Film debut followed some years later, one of his earliest films being *Ruggles of Red Gap* (Para, 1923).

ALSO PLAYED IN : *It* (Para), *The World At Her Feet* (Para), *Swim, Girl, Swim* (Para), *Flaming Forest* (M.G.M.), *Her Big Night* (Univ), *What Happened to Jones* (Univ), *Honeymoon Hate* (Para), *The Fifty-Fifty Girl* (Para), *Red Hair* (Para), *Someone to Love* (Para), *Just Married* (Para), *Illusion* (Para), *The Mysterious Dr. Fu Manchu* (Para), *Sweetie* (Para), *What a Night* (Para), *The Marriage Playground* (Para), *Paramount on Parade* (Para), *Return of Dr. Fu Manchu* (Para), *Let's Go Native* (Para), *Flirting Widow* (F.N.), *Embarrassing Moments* (F.N.), *Along Came Youth* (Para), *Tailor-made Man* (M.G.M.), *Corsair* (Col), *High Society* (Warner).

**AYRES,** LEW. B. Minneapolis, Minn. Dec. 28, 1908. Dark brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. Lake Harriett High School, Minneapolis ; University of Arizona. M. Lola Lane, December, 1931.

On leaving school decided to try a musical career. This carried him on the stage with Henry Halstead's Orchestra, and later to Ray West's Cocoanut Grove Orchestra at Los Angeles. He plays the banjo, guitar and piano. While in Hollywood his thoughts turned to acting. This led to a small part in the cast of *Compromised* (Pathé). His company were so delighted with the result that a six-months' contract ensued.

ALSO PLAYED IN : *All Quiet on the Western Front* (Univ), *The Kiss* (M.G.M.), *The Iron Man* (Univ), *A Handful of Clouds* (Warner), *Up for Murder* (Univ), *Heaven on Earth* (Univ), *Common Clay* (Fox), *Impatient Maiden* (Univ), *Vigour of Youth* (Univ), *Night World* (Univ), *Shanghai Interlude* (Univ), *Flight Commander* (Univ), *Men Without Fear* (Univ), *Air Mail* (Univ), *Cohens and Kellys in Hollywood* (Univ), *Red Knight* (Univ), *Penalty of Fame* (Univ).

**AYRTON,** RANDLE. B. Chester, Aug. 9, 1869. Ed. King's School, Chester ; Geneva University.

Stage debut at the old Avenue Theatre under the management of George Alexander, 1890. Began his film career with the old London Film Company in 1913. Has also produced several early films in Britain, including *His House in Order* (1927).

ALSO PLAYED IN : *Two Worlds* (B.I.P.), *The Great Game* (Gau), *Dreyfus* (B.I.P.), *The Third Gun* (Univ), *Chu Chin Chow* (Wilcox), *Southern Love* (Wilcox), *Decameron Nights* (Wilcox), *Nell Gwyn* (Para-Brit), *The Little People* (Welsh-Pearson), *Passion Island* (F.N.), *One of the Best* (Gains), *Glorious Youth* (F.N.), *The Manxman* (B.I.P.), *High Seas* (B.I.P.).

## B

**BACLANOVA,** Olga. B. Moscow, Russia. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 4 lb. Ed. Cherniavsky Institute, Moscow. M. (1) Vladimir Zoppi; div. 1929; (2) Nicholas Soussamin, 1929.

When sixteen years of age entered the Moscow Art Theatre, later going to America with Morris Gest's production of *Carmencita and the Soldier* in 1923. The company returned to Russia after eight months but Baclanova remained to play the nun in *The Miracle*. Was given a small part in *The Dove* (U.A., 1927) as a test of her screen possibilities, which proved successful. Was then given a prominent part in *Street of Sin*, (Para, 1927), with Emil Jannings.

Also Played in: *Three Sinners* (Para), *Forgotten Faces* (Para), *The Man Who Laughs* (Univ), *Avalanche* (Para), *The Wolf of Wall Street* (Para), *Dangerous Woman* (Para), *The Man I Love* (Para), *Cheer Up and Smile* (Fox), *Downstairs* (M.G.M.), *Freaks* (M.G.M. not shown in Britain).

**BACON,** Irving. B. St. Joseph, Missouri, Sept. 6, 1893. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. Santa Clara College, San José Cal.

Entered motion pictures, 1920, following a number of years on the stage, one of his best-known films being *Halfway to Heaven* (Para, 1929), in which he played the part of "Slim."

Also Played in: *Side Streets* (Fox), *Street of Chance* (Para), *Two Sisters* (Rayart), *Dane and Arthur Comedy Series* (Darmour), *This Is The Night* (Para), *No One Man* (Para), *Gentleman for a Day* (F.N.), *Alias The Bad Man* (Tiffany), *Branded Men* (Univ), *File No.* 113 (Allied), *Million Dollar Legs* (Para), *Central Park* (Warner).

**BADDELEY,** Angela. B. London, July 4, 1904. Light brown hair, grey eyes. Ht. 5 ft. 2 in. Wt. 8 st. M. (1) Stephen Kerr Thomas, 1921; 1 dau., Jane Shirley Thomas, b. 1924; div.; (2) Glen Byam Shaw. 1929; son, George Daruth Byam Shaw, b. 1930.

Appeared before the English public for the first time at the Old Vic in *Richard III*, Nov., 1915. Film debut in Britain, one of her earliest films being *The Speckled Band* (B. & D., 1931).

Also Played in: *The Ghost Train* (Gains), *Arms and the Man* (B.I.P.).

**BAKEWELL,** William. B. Hollywood, Cal., May 2, 1908. Brown hair, grey eyes. Ht. 5 ft. 11 in. Wt. 10 st. 4 lb. Ed. Harvard Military Academy. Entered motion pictures without previously having had any theatrical experience. At first was given only crowd work but gradually rose to prominence. One of his early films was *The Last Edition* (F.B.O., 1925).

Also Played in: *Mother* (F.B.O.), *West Point* (M.G.M.), *The Battle of the Sexes* (U.A.), *Annapolis* (Pathé), *The Iron Mask* (U.A.), *Hot Stuff* (F.N.), *Playing Around* (F.N.), *On With The Show* (Warner), *The Gold Diggers* (Warner), *All Quiet on the Western Front* (Univ), *Lummox* (U.A.), *Paid* (M.G.M.), *Reducing* (M.G.M.), *Great Meadow* (M.G.M.), *Politics* (M.G.M.), *The Bat Whispers* (U.A.), *Cheaters At Play* (Fox), *The Vigour of Youth* (Univ), *While Paris Sleeps* (Fox), *Back Street* (Univ), *Dance, Fools, Dance* (M.G.M.), *Woman of Experience* (Radio), *Daybreak* (M.G.M.), *Guilty Hands* (M.G.M.).

**BALFOUR,** Betty. B. March 27, 1903. Golden hair, blue eyes. Ht. 5 ft. 3 in. Stage debut when eleven years of age at the Empire Theatre, Wood Green, London. Six years later entered motion pictures in Britain with a principal part in *Nothing Else Matters* (Welsh-Pearson, 1921)

Also Played in: *Squibs Series* (Welsh-Pearson), *Love, Life, and Laughter* (Welsh-Pearson), *Reveille* (Welsh-Pearson), *Blinkeyes* (Welsh-Pearson), *Somebody's Darling* (Gains), *Little Devil-may-Care* (Gains), *Mary Find the Gold* (Welsh-Pearson), *Mord Emly* (Welsh-Pearson), *Wee McGregor's Sweetheart* (Welsh-Pearson), *Satan's Sister* (Welsh-Pearson), *Monte Carlo* (Gains), *Little Bit of Fluff* (B.I.P.), *Champagne* (B.I.P.), *Paradise* (B.I.P), *Daughter of the Regiment* (B.I.P.), *Bright Eyes* (B.I.P.), *The Nipper* (Betty Balfour Pictures), *Paddy the Next Best Thing* (Wilcox), *Raise the Roof* (B.I.P.), *The Vagabond Queen* (B.I.P.), *The Brat* (B.I.P.).

**BANCROFT,** George. B. Philadelphia, Pa. Sept. 30, 1882, Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 13 st. 13 lb. Ed. Tome's Institute: United States Naval Academy. M, Octavia Brooke, 1913; one daughter. Georgette.

During his early days as a sailor, George Bancroft staged plays on board, where he received so much encouragement that eventually, on giving up the sea, he started on a theatrical career as a

black-faced song and dance comedian. Was later claimed by drama for which he showed great aptitude. His very first picture *Driven* attracted the attention of James Cruze who was so impressed by his talent that he cast him in *The Pony Express* (Para, 1925). This eventually led to a long contract with Paramount.

ALSO PLAYED IN: *The Code of the West* (Para), *The Show Down* (Para), *The Drag Net* (Para), *Docks of New York* (Para), *The Wolf of Wall Street* (Para), *The Mighty* (Para), *Thunderbolt* (Para), *Ladies Love Brutes* (Para), *Derelict* (Para), *Scandal Sheet* (Para), *Paramount on Parade* (Para), *Rich Man's Folly* (Para), *Sons of the Sea* (Para), *Paying the Penalty* (Para), *The World and the Flesh* (Para), *Lady and Gent* (Para), *The Enchanted Hill* (Para), *Sea Horses* (Para), *The Runaway* (Para), *The Trumpet Call* (Para).

**BANKHEAD,** TALLULAH. B. Huntville, Alabama, Jan. 31, 1902. Fair hair, blue eyes. Ht. 5 ft. 3 in. Ed. Mary Baldwin's School, Staunton, Virginia; Convent of The Holy Cross, Washington, D.C.; Fairmount School for Girls, Washington.

Made her stage debut at the age of 16. A year later played Rose de Brissac in *Foot Loose* at the old Greenwich Village Theatre. Made her first appearance in London at Wyndham's Theatre in 1923. While in London appeared in two British films *A Woman's Law* and *His House in Order* (Gau-Brit). Was signed on a long-term contract by Paramount in 1931.

ALSO PLAYED IN: *Tarnished Lady* (Para), *My Sin* (Para), *Thunder Below* (Para), *The Devil and the Deep* (Para), *The Cheat* (Para), *Tinfoil* (M.G.M.).

**BANKS,** LESLIE. B. West Derby, Liverpool, June 9, 1890. Dark hair. Ed. Trinity College, Glenalmond; Keble College, Oxford. M. Gwendoline Haldane Unwin.

Made his first stage appearance at Brechin in *The Merchant of Venice*, 1911. Served with the Essex Regiment during the war, and after the Armistice reappeared in London at the Lyric, Hammersmith. Went to America in 1924, appearing in New York for the first time as Captain Hook in *Peter Pan*.

PLAYED IN: *Most Dangerous Game* (Radio).

**BANKS,** MONTY. Actor and director. (See Directors' Biographies.)

**BANKY,** VILMA. B. Budapest, Hungary, Jan. 9, 1903. Blonde hair, blue-grey eyes. Ht. 5 ft. 6 in. Wt. 8 st. 13 lb. Ed. Zugloi High School; Zugloi College. M. Rod la Rocque, June 26. 1927.

Was playing in Hungary when Samuel Goldwyn, on a European tour, saw her and signed her up on a long-term contract. Her first American picture was *The Dark Angel* (F.N., 1925).

ALSO PLAYED IN: *Son of the Sheik* (U.A.), *The Eagle*, with Rudolph Valentino (U.A.), *The Winning of Barbara Worth* (U.A.), *The Night of Love* (U.A.), *The Magic Flame* (U.A.), *Two Lovers* (U.A.), *The Awakening* (U.A.), *This is Heaven* (U.A.), *A Lady to Love* (M.G.M.),

**BANNERMAN,** MARGARET. B. Toronto, Canada, Dec. 15, 1896. Fair hair, blue eyes. Ed. Convent of Mount St. Vincent, Halifax, Novia Scotia. M. (1) Pat Somerset; dissolved; (2) Anthony Prinsep.

Stage debut, *Tina*, 1915. Talkie debut, *Two White Arms* (Eric Hakim, 1932).

ALSO PLAYED IN: *Lily Christine* (Para-Brit).

**BANNISTER,** HARRY. B. Holland, Mich. Brown hair, blue eyes. Ht. 6 ft. 1 in. Ed. University of Michigan. M. Ann Harding; div. 1932; one dau., Jane.

Following extensive stage experience throughout most parts of America, made a screen test with his wife for Pathé. Both tests were successful, and they were given principal roles in *Her Private Affair* (1929).

ALSO PLAYED IN: *Suicide Fleet* (Pathe), *Husband's Holiday* (Para).

**BARBIER,** GEORGE.

PLAYED IN: *No One Man* (Para), *One Hour with You* (Para), *Strangers in Love* (Para), *Playing the Game* (Para), *Broken Wing* (Para), *Strange Case of Clara Deane* (Para), *The Hours Between* (Para), *Million Dollar Legs* (Para), *Shyscraper Souls* (M.G.M.), *Phantom President* (Para), *Evenings for Sale* (Para).

**BARING,** NORAH. B. Devon, 1907. Dark hair, dark eyes. Married; 1 child.

First became known for her work on the stage, one of her earliest parts being in *A Kiss for Cinderella*, the play by Sir James Barrie.

Although she was later to achieve

prominence in British film productions it was in Germany that she made her screen debut, with a part in *Parisienne*.

ALSO PLAYED IN: *The Celestial City* (B.I.F.), *Shooting Stars* (B.I.F.), *Underground* (B.I.F)., *At the Villa Rose* (Twickenham), *A Cottage on Dartmoor* (B.I.F.), *Two Worlds* (B.I.P.), *Murder* (B.I.P.), *Lyons Mail* (Twickenham), *Should a Doctor Tell?* (B.L.).

**BARNES,** BINNIE. Real name Gertrude Maude Barnes. B. London, March 25, 1906. Red hair, dark eyes. Ht. 5 ft. 5 in. Ed. London and Paris. M. Sam Joseph, 1932.

After an eventful career, during which she worked variously as kennel-maid, milk-maid, nurse, chorus girl, and dance hostess, she made her stage debut in *Charlot's* 1928 *Revue*. Screen debut with Gainsborough in 1929, in three shorts. It was not until 1931 that she had her first prominent part in *Night in Montmartre* (Gains). Has continued her work on the stage, despite the tremendous amount of time she has to devote to the studios. Left for America at the conclusion of *Cavalcade*, in which she sang the "Twentieth Century Blues."

ALSO PLAYED IN: *Murder at Covent Garden* (Twickenham), *Innocents of Chicago* (B.I.P.), *Dr. Josser, K.C.* (B.I.P.), *Out of the Blue* (B.I.P.), *Strip Strip Hooray* (B.I.P.), *Love Lies* (B.I.P.), *Partners, Please* (P.D.C.), *Old Spanish Customers* (B.I.P.), *The Last Coupon* (B.I.P.).

**BARNETT,** VINCENT. B. Pittsburgh, Pennsylvania, July 4, 1903. Brown hair, blue eyes. Ht. 5 ft. 6 in. Wt. 11 st. 6 lb. Ed. Duquesne University, Pittsburg; Carnegie Technical College.

Following a brief experience on the vaudeville stage, made his screen debut in *Her Man* (Pathé, 1930). Was for many years Hollywood's only professional insulter, his job being to pick on someone indicated by the host at a party and to pester the unsuspecting victim with insults throughout the whole evening. Sometimes he would masquerade as a waiter and, while serving, would drop soup down peoples' necks. Has now abandoned this job entirely for the screen.

ALSO PLAYED IN: *For the Love of Lil* (Col), *All Quiet on the Western Front* (Univ), *Wide Open* (Warner), *One Heavenly Night* (U.A.), *Unfit to Print* (Para), *A Royal Flush* (Pathé), *Scarface* (U.A.), *Night Mayor* (Col), *Tiger Shark* (Warner), *The New Yorker* (U.A.), *Heritage of the Desert* (Para), *Pride of the Legion* (Tec-Art).

**BARRAUD,** GEORGE. B. in London, Dec. 17, 1894. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st.

Was formerly a book-illustrator, journalist, and editor. Made his stage debut in *Bulldog Drummond*, 1920. Screen debut, *Little Old New York*, 1923. Has played opposite Norma Shearer, Leatrice Joy, Irene Rich, Betty Compson, Loretta Young and Mae Murray. Returned to England in 1931 to play in *Ebb Tide* (Para-Brit).

ALSO PLAYED IN: *Tropic Madness* (Radio), *Ned McCobb's Daughter* (Pathé), *Strange Cargo* (Pathé), *The Last of Mrs. Cheyney* (M.G.M.), *Road to Paradise* (F.N.), *Peacock Alley* (Tiffany), *Fat Wives for Thin* (Mack Sennett), *Woman to Woman* (Tiffany), *Women Who Play* (Para-Brit), *The Happy Ending* (Gau-Brit), *Return of Raffles* (Nettlefold), *After Dark* (Fox-Brit).

**BARRIE,** PHYLLIS. M. Albert Nord. Mother was wardrobe mistress at Haymarket and Pavilion Theatres, London.

This interesting newcomer to the screen shared with Dorothy Hale one of the two leading feminine roles in *I Have been Faithful* (U.A.), with Ronald Colman as its star.

Was trained as a dancer in London. Left England six years ago for Australia. In Sydney played the leading roles in many American musical comedies, among them *No, No, Nanette*, *Lady Be Good*, and *Rio Rita*. Four years later migrated to America, touring the West Coast under the name of Phyllis du Barrie. Was seen by Sam Goldwyn, who gave her a part in *I Have Been Faithful*, which is the film version of *Cynara*.

**BARRIE,** WENDY. B. Hong Kong, April 18, 1912. Fair hair, green eyes. Ht. 5 ft. 5 in. Ed. in Switzerland.

After leaving school, came to England. Was chosen by Alexander Korda for her first important part in *Wedding Rehearsal* (London Film Pro, 1932). Was signed up in 1932 on a long-term contract with London Film Productions, Ltd.

PLAYED IN: *Collision* (U.A. Brit), *Threads* (U.A. Brit), *Call Box Mystery* (U.A. Brit), *Barton Mystery* (Para Brit), *Where Is This Lady?* (Amalgamated Films Association).

**BARRY,** JOAN. B. Nov. 5, 1903. Blonde hair, blue eyes.

First became known to the English public by her performance in *No, No, Nanette*, in March, 1925. This was five years after her first appearance on the stage in *His Lady Friends*. One of her

earliest films was *The Happy Ending* (Gau, 1925).

ALSO PLAYED IN: *Atlantic* (B.I.P.), *Ebb Tide* (Para-Brit), *Women Who Play* (Para-Brit) *The Outsider* (Cinema House) *Rich and Strange* (B.I.P.), *Man of Mayfair* (Para-Brit), *First Mrs. Fraser* (Sterling), *Rome Express* (Gains), *Sally Bishop* (B.L).

**BARRYMORE,** JOHN. Real name Blythe. B. Philadelphia, Feb. 15, 1882. Brown hair, blue eyes. Ht. 5 ft. 8 in. M. Dolores Costello, 1928.

For a time deviated from the family tradition by serving as a cartoonist on a New York newspaper, but in 1903 decided to follow in his parents' footsteps and began his stage career by playing in *Magda*. In 1926 came to London to play the name part in *Hamlet*. Film debut: *Are You a Mason?* (Para, 1915).

ALSO PLAYED IN: *Raffles* (Weber), *Here Comes the Bride* (Para), *Sherlock Holmes*, *Moriarty* (Goldwyn), *The Lotus Eater* (F.N.), *Dr. Jekyll and Mr. Hyde* (Para), *His Lady* (Warner), *Beau Brummel* (Warner), *The Sea Beast* (Warner), *When a Man Loves* (Warner), *Don Juan* (Warner), *General Crack* (Warner), *The Man From Blankleys* (Warner), *Show of Shows* (Warner), *Moby Dick* (Warner), *Mad Genius* (Warner), *Beloved Rogue* (U.A.), *Tempest* (U.A.), *Svengali* (Warner), *Eternal Love* (U.A.), *Arsene Lupin* (M.G.M.), *Grand Hotel* (M.G.M.), *Cardigan's Last Case* (Radio), *Bill of Divorcement* (Radio), *Rasputin* (M.G.M.).

**BARRYMORE,** LIONEL. Real name Blythe. Parents: Maurice Barrymore and Georgia Drew. B. Philadelphia. April 28, 1878, Dark hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. in New York. M. Irene Fenwick (1923).

Regarded by many as the screen's finest character-actor, Lionel Barrymore started his stage career by playing with his parents when quite an infant. It is said that D. W. Griffith persuaded him to try a screen career in 1909 and gave him a part in *Friends;* but he went back to the stage for some years. Took up film acting in 1915, exactly 22 years after his first stage experience, one of his earliest films being *The Yellow Streak* (Met. 1915).

ALSO PLAYED IN: *Enemies of Women* (Para), *Eternal City* (Fitzmaurice), *Copperhead* (Para), *Splendid Road* (F.N.), *Barrier* (M.G.M.), *Temptress* (M.G.M.), *The Show* (M.G.M.), *Thirteenth Hour* (M.G.M.), *Love* (M.G.M.), *River Woman* (Gotham), *Alias Jimmy Valentine* (M.G.M.), *The Mysterious Island* (M.G.M.), *West of Zanzibar* (M.G.M.), *Stark Mad* (Warner), *Sadie Thompson* (U.A.), *Yellow Passport* (Fox), *Guilty Hands* (M.G.M.), *A Free Soul* (M.G.M.), *Arsene Lupin* (M.G.M.), *Man I Killed* (Para), *Grand Hotel* (M.G.M.), *Mad Masquerade* (M.G.M.), *Mata Hari* (M.G.M.), *Sweepings* (Radio), *Rasputin* (M.G.M.).

**BARTHELMESS,** RICHARD. B. May 9, 1897, New York City. Brown hair and eyes. Ht. 5 ft. 9 in. Wt. 10 st. 10 lb. Ed. Trinity College, Hartford, Conn. M. (1) Mary Hay, June, 1920; one dau. Mary, b. Jan. 31, 1923; annulled; (2) Mrs. Jessica Sargeant.

Beginning as an extra in serials, he soon attracted the attention of D. W. Griffith, who gave him his first big chance in *Broken Blossoms* (1919). This was followed soon after by a starring role in *Tol'able David* (Inspiration 1921). Film debut *War Brides* (Selznick, 1916).

ALSO PLAYED IN: *The Bright Shawl* (F.N.), *The Fighting Blade* (F.N.), *Winning Through* (Inspiration) *Shore Leave* (F.N.), *The Beautiful City* (F.N.), *The Enchanted Cottage* (F.N.), *Classmates* (F.N.), *The Amateur Gentleman* (F.N.), *The White Black Sheep* (F.N.), *New Toys* (F.N.), *Soul Fire* (F.N.), *Just Suppose* (F.N.), *Ranson's Folly* (F.N.), *The Patent Leather Kid* (F.N.), *The Noose* (F.N.), *The Drop Kick* (F.N.), *The Wheel of Chance* (F.N.), *The Little Shepherd of Kingdom Come* (F.N.), *Out of the Ruins* (F.N.), *Scarlet Seas* (F.N.), *Drag* (F.N.), *Weary River* (F.N.), *Young Nowheres* (F.N.), *Show of Shows* (Warner), *The Dawn Patrol* (F.N.), *The Finger Points* (F.N.), *Son of the Gods* (F.N.), *The Lash* (F.N.), *The Last Fight* (F.N.), *Alias the Doctor* (F.N.), *The Cabin in the Cotton* (F.N.).

**BARTLAM,** DOROTHY. B. Yorkshire. Nov. 8, 1908. Dark hair and eyes. Ht. 5 ft. 2 in.

As talented a novelist as she is an actress, Dorothy Bartlam has two books to her credit—*Contrary-Wise* and *Green Jennifer*. Was originally intended to be a dancer and in 1923 joined a troupe on tour. Is a good example of the star who has had to battle her way through the crowds to success. First starring part in *The Flying Squad* (B.L., 1932).

ALSO PLAYED IN: *The Ringer* (Gains. B.L.), *Fascination* (B.I.P.), *We Dine at Seven*, *Birds of a Feather*, *The Love Race* (B.I.P.), *Fires of Fate* (B.I.P.), *Tin Gods* (B.I.P.), *Stranglehold* (W.B.-F.N.), *Alone at Last* (W.B.-F.N.), *Watch Beverley* (Sound City).

**BASKCOMB,** Archibald William. B. London, July 5, 1881. Black hair, grey eyes. Ht. 5 ft, 8 in. Wt. 12 st. Ed. Christ's Hospital. M. Eugenie Louise de Beaulieu 1912; 1 dau. Betty, 1914.

First stage appearance in *The Octoroon*, in which he played the part of a dumb negro. A season with Edward Terry at Terry's Theatre, 1898, followed this, and subsequently he toured the country with Henry Neville. First screen appearance in *A Safe Proposition* (Fox-Brit, 1932).

Also Played in: *The Lodger* (Twickenham). *The Midshipmaid* (Gau-Brit), *Good Companions* (Gau-Brit).

**BASQUETTE,** Lina. Real name, Belcher. B. San Marteo, Cal., April 19, 1907. Black hair, dark eyes. Ht. 5 ft. 3½ in. M. (1) Sam Warner; d.; (2) Peverell Marley; div. 1930.

Was " première danseuse " of the Ziegfeld Follies at the age of sixteen; her screen debut, however, had occurred before this, at the age of nine, when she played child parts for Universal. In 1927 abandoned the stage and returned to films to play in *Ranger of the North* (F.B.O.). A Paramount contract followed this. In July, 1932, was found in her apartment suffering from the effects of poison.

Also Played in: *The Noose* (F.N.), *Serenade* (Para), *The Godless Girl* (Pathé), *Celebrity* (Pathé), *Show Folks* (Pathé), *The Younger Generation* (Col), *Come Across* (Univ), *The Dude Wrangler* (W.W.), *Mounted Fury* (W.W.), *Hard Hombre* (Allied), *Arizona Terror* (Tiffany), *Arm of the Law* (Mono), *Phantom Express* (Tec-Art), *Hello Trouble* (Col), *Dream Mother*, (Chesterfield), *Pleasure* (Supreme).

**BATTEN,** John. B. Rotorua, N.Z. Brown hair, brown eyes. Ht. 5 ft. 10 in. Wt. 10 st. 5 lb. Ed. King's College, Auckland, N.Z.

Following a brief appearance on the American stage, took up film work. One of his early films was *The Chorus Kid* (Gotham, 1928).

Also Played in: *Back Stage* (Tiffany), *Her Great Ambition* (Strand), *The Battle of the Sexes*, *The Godless Girl* (Pathé), *The Great Game* (Gau), *Under the Greenwood Tree* (B.I.P.), *The Love Waltz* (U.F.A.), *Men Like These* (B.I.P.).

**BAXTER,** Jane. B. Germany. Light brown hair, grey eyes. Ht. 5 ft. 5 in. M. Clive Dunfee, who was killed at Brooklands, Sept. 24, 1932.

Popular on the London stage, on which she made her debut when fifteen years of age. Has featured in a number of British films, one of the earliest being *Bedrock* (Piccadilly, 1930).

Also Played in: *Bed and Breakfast* (Gau), *Down River* (Gau.), *Flat Number 9* (Twickenham), *Two White Arms* (Eric Hakim)..

**BAXTER,** Warner. B. Columbus, Ohio, March 29, 1892. Dark hair and eyes. Ht. 5 ft. 10¾ in. Wt. 10 st. 10 lb. Ed. Columbus, Ohio. M. Winifred Bryson.

Like many other young men with theatrical ambitions, Warner Baxter was for a time baulked by parental disapproval. At nine years of age he began to show a marked interest in the stage but his mother — a widow — persistently refused to hear of any attempt on the young man's part to go into the theatre. Tenacity, however, eventually won him his desire and he got his first opportunity with Dorothy Shoemaker, in Louisville, Kentucky. This obviously did not turn out too successfully, because he is recorded as having been partner in an Oklahoma garage some time after his first venture on the stage. Made his film debut in 1922. *The Runaway* (Para) and *Aloma of the South Seas* (Para) are among his early films.

Also Played In: *Those Who Dance* (F.N.), *Christine of the Hungry Heart* (F.N.), *The Golden Bed* (Para), *A Son of His Father* (Para), *The Air Mail* (Para), *Happy Days* (Fox), *Mannequin* (Para), *Great Gatsby* (Para), *Miss Brewster's Millions* (Para), *Mismates* (F.N.), *The Telephone Girl* (Para), *The Coward* (Radio.), *Drums of the Desert* (Para), *Singed* (Fox), *Woman's Way* (Col.), *Tragedy of Youth* (Tiffany), *Ramona* (U.A.), *Craig's Wife* (Pathe), *Danger Street* (Radio), *West of Zanzibar* (M.G.M.), *Three Sinners* (Para), *In Old Arizona* (Fox), *Linda* (Richmount), *Far Call* (Fox), *Thru Different Eyes* (Fox), *Behind That Curtain* (Fox), *Romance of the Rio Grande* (Fox), *Arizona Kid* (Fox), *Such Men Are Dangerous* (Fox), *Renegades* (Fox), *Their Mad Moment* (Fox), *Doctor's Wives* (Fox), *The Squaw Man* (M.G.M.), *Daddy Long Legs* (Fox), *The 'Cisco Kid* (Fox), *Surrender* (Fox), *The White Man* (M.G.M.), *Amateur Daddy* (Fox), *Man About Town* (Fox), *Six Hours to Live* (Fox).

**BEAUMONT,** Diana Muriel. B. Thames Ditton, nr. London, May 8, 1909. Golden hair, brown eyes. Ht. 5 ft. 5 in. Wt. 8 st. 4 lb. Ed. Ursuline Convent, Wimbledon, London. M. John Baxter, 1929.

Is a niece of Sir Gerald du Maurier, Appeared in the stage production of *Peter Pan*, at the age of 12. Her first film was *Adam's Apple* (B.I.P., 1927)

ALSO PLAYED IN : *Alibi* (Twickenham), *The Old Man* (B.L.), *A Lucky Sweep* (National Talkies), *When London Sleeps* (Twickenham).

**BEAUMONT,** LUCY. B. Bristol, England, 1873. Iron grey hair, dark blue eyes. Ht. 5 ft. Wt. 7 st. 12 lb. Ed. Clifton High School, Bath. M. Captain Douglas Vigors; he d.

Has had twenty-seven years' stage experience in London and New York, playing with Matheson Lang and David Belasco.

PLAYED IN : *Youth Triumphant, The Ashes of Vengeance* (F.N.), *The Family Secret* (Univ), *As No Man Has Loved* (Fox), *The Greater Glory* (F.N.), *The Torrent* (Cosmopolitan), *The Beloved Rogue* (U.A.), *The Crowd* (*M.G.M.*), *The Old Soak* (Univ), *Hardboiled Rose* (Warner), *Greyhound Limited* (Warner), *She Knew Men* (Warner), *Stool Pigeon* (Col), *One Splendid Hour* (Univ), *The Ridin' Demon* (Univ), *Free Soul* (M.G.M.), *Caught Plastered* (Radio), *Get Rich Quick Wallingford* (M.G.M.), *Blonde Baby* (Col), *Gentleman For a Day* (F.N.), *First Cabin* (Fox), *Three Wise Girls* (Col), *Midnight Lady* (Chesterfield), *Movie Crazy* (Para), *Thrill of Youth* (Chesterfield).

**BEAVER,** LOUISE. B. Cincinnati, Ohio, Black hair, dark eyes. Ht. 5 ft. 4 in. Wt. 13 st. 7 lb. Ed. Pasadena High School.

Began her career by singing in musical comedy. Motion picture debut, 1924

PLAYED IN : *Gold Diggers* (Warner), *Glad Rag Doll* (Univ), *Barnham Was Right* (Univ), *Coquette* (U.A.), *Nix on Dames* (Fox), *Back Stage* (F.N.), *Party Husbands* (F.N.), *Reckless Living* (Univ), *Sundown Trail* (R.K.O.), *Annabelle's Affairs* (Fox), *Six Cylinder Love* (Fox), *Good Sport* (Fox), *Girls About Town* (Para), *Ladies of the Big House* (Para), *Unashamed* (M.G.M.), *It's Tough to be Famous* (F.N.), *Night World* (Univ), *What Price Hollywood* (R.K.O.), *Street of Women* (Warner), *We Humans* (Fox), *The Expert* (Warner), *Wild Girl* (Fox). *Jubilo* (Fox).

**BEEBE,** MARJORIE. B. Kansas City, Missouri, Oct. 9, 1909. Red hair, green eyes. Ht. 5 ft. 3½ in. Wt. 8 st. 13 lb. Ed. Northeast High School, Kansas City; Belmont High School, Los Angeles.

Made her first appearance on the screen without previously having had any stage experience, one of her earliest films being *Ankles Preferred* (Fox, 1927).

ALSO PLAYED IN : *Hills of Peril* (Fox), *Colleen* (Fox), *Rich But Honest* (Fox), *Thief in the Dark* (Fox), *Love Hungry* (Fox), *The Farmer's Daughter* (Fox), *Homesick* (Fox), *Not Quite Decent* (Fox), *Speakeasy* (Fox), *In Strange Company* (Gau), *Love Redeemed* (Univ), *The Death Ray* (Pathé), *Flames* (Mono), *Docks of San Francisco* (Like), *Hypnotised* (Tiff).

**BEERY,** NOAH. B. Kansas City, Missouri, Jan. 17, 1884. Black hair, brown eyes. Ht. 6 ft. 1 in. M. Marguerite Lindsay.

Nineteen years on the stage preceded the motion picture debut in 1912 of Noah Beery, perhaps the screen's most villainous villain. Since then he has given many excellent portrayals, the most memorable of which is undoubtedly his Sergeant Lejaune in *Beau Geste* (Para, 1926). Is a brother of Wallace Beery

ALSO PLAYED IN : *Tol'able David* (Col.), *A Soldier's Plaything* Warner), *The Spoilers* (M.G.), *Wanderer of the Wasteland* (Para), *The Thundering Herd* (Para), *Vanishing Race* (Para), *Beau Sabreur* (Para), *Passion Ring* (Excellent), *Linda* (Richmount), *Careers* (F.N.), *Isle of Lost Ships* (F.N.), *Four Feathers* (Para), *Bright Lights* (F.N.), *Murder Will Out* (F.N.), *Sin Flood* (F.N.), *Song of the Flame* (F.N.), *Way of All Men* (F.N.), *Noah's Ark* (Warner), *Under Texas Moon* (Warner), *Golden Dawn* (Warner), *Two Lovers* (U.A.), *Two O'clock in the Morning* (Bell), *False Feathers* (Eldorado), *In Line of Duty* (Gaumont M.) *Honeymoon Lane* (Para), *Lost Men* (Univ.) *Stranger in Town* (Warner), *The Stoker* (Tec.; Art.), *The Drifter* (W Kent), *Big Stampede* (Warner), *No Living Witness* (Mayfair), *Long Loop Laramie* (Col), *Out of Singapore* (Goldsmith).

**BEERY,** NOAH, Jun. B. New York City, Aug. 10, 1913. P. Noah Beery and Marguerite Lindsey. Brown eyes and hair. Ht. 5 ft. 10 in. Wt. 12 st. 2 lb. Ed. Curtis Schools; Los Angeles Urban Military Academy; Harvard Military Academy; North Hollywood High School.

Decided to follow his father's footsteps and began his screen career as soon as possible. Carl Laemmle, Jun., proceeded to groom him carefully by giving him small parts preparatory to promoting h m to starring roles. Screen debut, as a bo*y*, in *The Mark of Zorro* (U.A.), the Douglas Fairbanks film.

PLAYED IN : *Father and Son* (Gotham) *Heroes of the West* (Univ), *Jungle Madness* (Univ)

**BEERY,** WALLACE. B. Kansas City, Missouri, April 1, 1889. Brown hair, hazel eyes. Ht. 6 ft. 1 in. Wt. 13 st. 7 lb. Ed. Kansas City High School; Chase School, Kansas City. M. (1) Gloria Swanson, 1916; (2) Rita Gilman (1924).

Began his career with a circus where he remained two years as an assistant. This was followed by a number of years on the stage, sometimes as female impersonator, sometimes as "heavy" villain until finally he made his film debut in 1913 with the Essanay Company, It was here that he met his first wife Gloria Swanson. Among his earliest films are *Stairs of Sand* (Para) and *Behind the Door* (Para).

ALSO PLAYED IN: *Tale of Two Worlds* (Goldwyn), *Four Horsemen of the Apocalypse* (M.G.), *Ashes of Vengeance* F.N.), *Richard the Lion-Hearted* (F.N.), *Robin Hood* (U.A.), *The Lost World* (F.N.), *The Red Lily* (M.G.), *The Sea Hawk* F.N.), *So Big* (F.N., silent), *Volcano* (Para), *The Spanish Dancer* (Para), *The Devil's Cargo* (Para), *Adventure* (Para), *The Pony Express* (Para), *Behind the Front* (Para), *We're in the Navy Now* (Para), *Fireman Save My Child* (Para), *Now We're in the Air* (Para), *Wife Savers* (Para) *Partners in Crime* (Para), *The Big Killing* (Para), *Beggars of Life* (Para), *Chinatown Nights* (Para), *The River of Romance* (Para), *Min and Bill* (M.G.M.), *Secret Six* (M.G.M.), *The Big House* (M.G.M), *The Champ* (M.G.M), *Hell Divers* (M.G.M.), *Jenny Lind* (M.G.M.), *Billy the Kid* (M.G.M.), *The Derelicts* (M.G.M.), *Way for a Sailor* (M.G.M.), *Grand Hotel* (M.G.M.).

**BELL,** REX. Real name, George F. Beldam. B. Chicago, Ill., Oct. 16, 1905. Fair hair, blue eyes. Ht. 6 ft. Wt. 12 st. 2 lb. Ed. Hollywood High School; Iowa University. M. Clara Bow, 1931.

Has four years' screen experience to his credit, during which he was cast chiefly in Western pictures. Attracted no little attention by marrying Clara Bow and carrying her off to his ranch.

PLAYED IN: *Joy Street* (Fox), *Pleasure Crazed* (Fox), *Salute* (Fox), *They Had to See Paris* (Fox), *Harmony At Home* (Fox), *Lightnin'* (Fox), *Battling With Buffalo Bill, Forgotten Women* (Gau), *Law of the Sea* (Gau), *Arm of the Law* (Mono), *From Broadway to Cheyenne* (Mono), *Man from Arizona* (Carr.).

**BELLAMY,** MADGE. Real name, Margaret Philpott. B. Hillsboro, Texas, June 30, 1903. Auburn hair, brown eyes. Ht. 5 ft. 3 in. Wt. 7 st. 12 lb. Ed. privately. M. Logan Metcalf, 1928; div.

Had a short stage experience and then went into films.

PLAYED IN: *Iron Horse* (Fox), *Havoc* (Fox), *Lorna Doone* (F.N.), *Hail the Woman* (F.N.), *Bertha the Sewing Machine Girl* (Fox), *Ankles Preferred* (Fox), *Alimony* (Radio), *Summer Bachelors* (Fox), *Very Confidential* (Fox), *The Telephone Girl* (Para), *Silk Legs* (Fox), *Sandy* (Fox), *Mother Knows Best* (Fox), *The Play Girl* (Fox), *Soft Living* (Fox), *Fugitives* (Fox), *To-night at Twelve* (Univ), *White Zombie* (Halperin), *Gigolette* (Tec-Art.).

**BELLAMY,** RALPH. B. Chicago, Ill., June 17, 1904. Light brown hair, blue eyes. Ht. 6 ft. 1½ in. M. Catherine Willard, 1931.

Ran away from home when fifteen years of age and toured America with small shows. For a long time received no encouragement, but in time fortune served him with the success for which he had always longed.

PLAYED IN: *Surrender* (Fox), *Almost Married* (Fox), *Forbidden* (Col), *West of Broadway* (M.G.M.), *The Magnificent Lie* (Para), *Woman in Room* 13 (Fox), *Disorderly Conduct* (Fox), *Rebecca of Sunnybrook Farm* (Fox), *We Humans* (Fox), *Air Mail* (Univ), *Wild Girl* (Fox).

**BELMORE,** LIONEL. B. Wimbledon, Surrey. Hazel eyes. Ht. 5 ft. 10½ in. Wt. 15 st. 10 lb. Married; 2 children, Violet and Rosamund.

Famous for many years on the English stage. Acted with Sir Henry Irving for 15 years. Has made films in England and America.

PLAYED IN: *The Lion and the Mouse* (Pathé), *The Redeeming Sin* (Warner), *Stark Mad* (Warner), *From Headquarters* (Warner), *Unholy Night* (M.G.M.), *Yellowback* (Radio), *Evidence* (Warner), *The Love Parade* (Para), *Sting of the Lash* (Robertson-Cole Productions), *Milestones* (Goldwyn), *The Barnstormer* (F.N.), *Peg o' My Heart* (M.G.), *Within the Law* (F.N.), *The Sea Hawk* (F.N.), *Bardelys the Magnificent* (M.G.), *Rose Marie* (M.G.M.), *Love Comes Along* (Radio), *The Rogue Song* (M.G.M.), *Hell's Angels* (U.A.), *Sweet Kitty Bellairs* (Warner), *Boudoir Diplomat* (Univ), *Queen of Scandal* (U.A.), *Shanghaied Love* (Col), *Alexander Hamilton* (Warner), *Frankenstein* (Univ), *Son of Mine* (Mono), *Captain of the Guard* (Univ), *Safe In Hell* (F.N.), *Monte Carlo*

(Para), *One Heavenly Night* (U.A.), *So Big* (Warner), *Vanity Fair* (Allied).

**BENNETT,** CONSTANCE. B. New York, October 22, 1906. Fair hair, blue eyes. Ht. 5 ft 4 in. Wt. 7 st. 1 lb. Ed. Miss Shandor's School; Mrs. Merrill's School; Madame Balsan's Finishing School in Paris. M. (1) Chester Moorehead, with whom she eloped June 6, 1921; annulled 1923. (2) Philip Plant, Nov. 3, 1924; div. Dec. 15, 1929. (3) Marquis de la Falaise et Coudray, Nov. 22, 1931. Has one adopted son, Dickie Plant, a Londoner whose parents died as the result of a car accident.

Eldest daughter of the international stage star, Richard Bennett, she undoubtedly owes her sensational success to the talkies which make the most of her attractively husky voice. It was a meeting with Samuel Goldwyn at an Actors' Equity Ball, in New York, that led to her appearance for the first time in a film. She is said to have earned with Warner Brothers the record salary of £6,000 a week and to have accumulated in the course of a year no less than £90,000. Her first film was *Cytharea* (Goldwyn), 1920.

ALSO PLAYED IN: *Into the Net* (Pathé), *Code of the West* (Para), *The Goose Hangs High* (Para), *My Son* (F.N.), *My Wife and I* (Warner), *Goose Woman* (Univ), *Sally, Irene and Mary* (M.G.M.). *Rich People* (Pathé), *This Thing Called Love* (Pathé), *Son of the Gods* (F.N.), *Three Faces East* (Warner), *Common Clay* (Fox), *Sin Takes a Holiday* (Pathé), *Reputation* (Pathé), *Easiest Way* (M.G.M.), *Born to Love* (Pathé), *Bought* (Warner), *The Common Law* (Pathé), *What Price Hollywood?* (Radio), *Two Against the World* (Warner), *Rockabye* (Radio).

**BENNETT,** ENID. B. York, Australia, July 15, 1895. Golden hair, blue eyes. Ht. 5 ft. 3 in. M. Fred Niblo, producer; 3 children: Louis, Peter and Judith.

Has visited most English-speaking countries in pursuit of her theatrical career. Entered motion pictures as a protegée of Thomas Ince, one of her earliest films being *Robin Hood* (U.A., 1923). Following the release of *The Sea Hawk* (F.N., 1924), abandoned the screen to play the equally important role of mother to her children. After six years' absence, however, she has returned to the studios, where several maternal roles have been assigned to her.

ALSO PLAYED IN: *Ambrose Applejohn's Adventure* (M.G.), *Robin Hood* (U.A.), *Red Lily* (M.G.M.), *Good Medicine*, *Skippy* (Para), *Waterloo Bridge* (Univ), *Sooky* (Para).

**BENNETT,** JOAN. B. Palisades, New Jersey, Feb. 27, 1911. Golden hair, blue eyes. Ht. 5 ft. 5 ins. Ed. St. Margaret's School, Waterbury, Conn.; l'Ermitage, Versailles, France. M. (1) John Martin Fox, 1927; one child; div. 1928. (2) Gene Markey, March 16, 1932.

Followed in her family's footsteps by going on the stage. The screening of *Bulldog Drummond* (U.A., 1929) was her first experience of film work, Samuel Goldwyn having chosen her to play opposite Ronald Colman.

ALSO PLAYED IN: *Three Live Ghosts* (U.A.), *Mississippi Gambler* (Univ.), *Disraeli* (Warner), *Crazy That Way* (Fox), *Puttin' on the Ritz* (U.A.), *Maybe It's Love* (Warner), *Moby Dick* (Warner), *Careless Lady* (Fox), *Many a Slip* (Univ.), *Doctors' Wives* (Fox), *Hush Money* (Fox), *She Wanted a Millionaire* (Fox), *Smilin' Through* (U.A.), *The Trial of Vivienne Ware* (Fox), *Week-Ends Only* (Fox), *Wild Girl* (Fox).

**BENNETT,** LEILA. B. July 15,

PLAYED IN: *Taxi* (Warner), *The Purchase Price* (Warner), *Two Against the World* (Warner), *The First Year* (Fox), *Doctor X* (Warner), *Emma* (M.G.M.), *Tiger Shark* (Warner). *Man and Wife* (Radio).

**BENNETT,** RICHARD. B. Deacon's Mills, Indiana, May 21, 1873. Ed. Logansfort; Kokomo. M. (1) Mabel Morrison; dissolved; (2) Amée Raisch.

Stage début Chicago, 1891. Achieved great fame as a young man in juvenile roles, but has now been eclipsed by his daughters, Constance and Joan. Is, however, still very busy playing character parts for numerous companies in Hollywood.

PLAYED IN: *The Eternal City* (Fitzmaurice), *This Reckless Age* (Para), *Divine Love* (Foy), *Arrowsmith* (U.A.), *The Sporting Widow* (Para), *Strange Justice* (Radio).

**BERANGER,** ANDRE. Full name George Andre de Beranger. B. March 27, 1895, Sydney, Australia. Brown hair, brown eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 10 lb. Ed. Sydney and Paris.

At the age of sixteen began his stage career with touring companies in Australia, and later on in repertory work. Started his screen career in D. W. Griffith's *Birth of a Nation* (U.A., 1915). Has also directed many films in Europe and America.

Also Played in: *Home Sweet Home* (Griffith), *Intolerance* (Griffith), *Broken Blossoms* (Griffith), *The Bright Shawl* (F.N.), *Ashes of Vengeance* (F.N.), *The Bat* (U.A.), *The Half Breed* (F.N.), *The Good Bad Man* (Triangle), *Mixed Blood* (Univ), *The Man In Blue* (Univ), *A Woman's Faith* (Univ), *Beauty and the Bad Man* (Pathé), *Sandy* (Para), *Those Without Sin* (Para), *The Eagle of the Sea* (Para), *Beau Brummel* (Warner), *Flirting With Fate* (Triangle), *Manhattan Madness* (Triangle), *Dulcy* (F.N.), *Are Parents People?* (Para), *Grounds For Divorce* (Para), *The Grand Duchess and the Waiter* (Para), *The Lady of the Harem* (Para), *Miss Brewster's Millions* (Para), *Paradise For Two* (Para), *Fig Leaves* (Fox), *So This Is Paris* (Warner), *The Small Bachelor* (Univ), *If I Were Single* (Warner), *Powder My Back* (Warner), *Beware of Bachelors* (Warner), *Stark Mad* (Warner), *The Missing Man* (Pathé), *Alimony Annie* (Warner), *Strange Cargo* (Pathé), *Glad Rag Doll* (Warner), *Lilies of the Field* (F.N.), *Boudoir Diplomat* (Univ), *Three Girls Lost* (Fox), *Annabelle's Affairs* (Fox), *Surrender* (Fox), *The Age For Love* (U.A.), *Ladies of the Jury* (Radio).

**BEST,** Edna. B. Hove, Mar. 3, 1900. Fair hair blue eyes. Ed. at Brighton. M. (1) Seymour Beard; twin sons.; dissolved; (2) Herbert Marshall, 1929.

Made her stage debut in *Charley's Aunt* (1917). Scored a memorable hit in *The Constant Nymph.* This was followed by a number of British films. Went to Hollywood to make a film in 1931 but returned without doing so, her reason being that she could not bear to be separated from her husband, Herbert Marshall, with whom she has frequently appeared in films and on the stage. Film debut: *A Couple of Down-and-Outs.* (Napoleon, 1923).

Also Played in: *Escape* (A.T.P.), *Tilly of Bloomsbury* (Sterling), *Sleeping Partners* (B.I.P.), *The Calendar* (Gains), *Loose Ends* (B.I.P.), *Michael and Mary* (Gains), *The Faithful Heart* (Gains).

**BEVAN,** Isla. Real name, Isla Buckley. B. Isle of Wight, Oct. 26, 1910. Fair hair, green eyes. Ht. 5 ft. 4 in. Wt. 7 st. 10 lb. Ed. Courtrai, Belgium.

A brief experience on the stage, during which she went to America with the *Bitter Sweet* company. A small part in *The Star Reporter* (Westminster, 1932) followed. Was given her first outstanding part by Basil Dean in *Nine till Six* (A.R.P.).

Also Played in: *The Face at the Window* (Brit-Actors), *The Sign of Four* (A.R.P.).

**BICKFORD,** Charles. B. Cambridge, Mass., Jan. 1. Red hair, blue eyes. Ht. 6 ft. 1 in. Wt. 13 st. 3 lb. Ed. Boston schools; and Massachusetts Institute of Technology. Married; two children.

Charles Bickford, whose flaming hair is said to be the reddest in Hollywood, began life as a stoker in the American Fleet. This was followed by a commission in the world war as a Lieutenant of Engineers. A period of ten years on the stage after the war preceded his film debut, made in *Dynamite* (M.G.M., 1929).

Also Played in: *Anna Christie* (M.G.M.), *Hell's Heroes* (Univ), *South Sea Rose* (Fox), *The Sea-Bat* (M.G.M.), *The Passion Flower* (M.G.M.), *River's End* (Warner), *The White Man* (M.G.M.), *East of Borneo* (Univ), *The Pagan Lady* (Col), *Men in Her Life* (Col), *Panama Flo* (Radio), *Ambition* (Univ), *Scandal for Sale* (Univ), *Thunder Below* (Para), *The Last Man* (Col), *Man and Wife* (Radio) *Vanity Street* (Col).

**BIRD,** Richard. B. 1895.

Has played successful parts on the London and New York stages, among them being the lead in America in *Journey's End.* Had his first taste of screen work during the making of a few shorts in 1919, but it was not until 1930 that he played a prominent part in a full length production.

Also Played in: *Tilly of Bloomsbury* (Sterling), *Number Please* (George King), *White Face* (Gains-B.L.), *The Professional Guest* (George King), *Nine Till Six* (A.R.P.), *The Water Gypsies* (A.R.P.), *A Letter of Warning* (W.B-F.N.).

**BIRRELL,** Tala. B. Vienna, Sept. 10, 1908. P. German and Polish extraction. Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st.

Speaks German, French, Polish, Rumanian and English fluently. Has travelled in most European countries, working in Germany, Austria, England and America. Was given her first screen opportunity in *Cape Forlorn* by Dupont, at that time producing for B.I.P. at Elstree. In 1930 signed a contract with Universal and went to Hollywood.

Also Played in: *The Doomed Battalion* (Univ), *Nagana* (Univ).

**BLACKMER,** SIDNEY. B. Salsbury, North Carolina, July 13, 1898. Dark brown hair, brown eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Warrenton High School, Salsbury; University of N. Carolina. M. Lenore Ulric, June, 1929.

Began his career in real estate, but found that he had no aptitude for business and, making his way to New York, obtained a small part in *The Morris Dane.* Enlisted during the war, and on his return to America after the Armistice continued with his stage work, appearing in *Trimmed in Scarlet,* and *The Love Child.* Made his talkie debut in *A Most Immoral Lady* (F.N., 1929).

ALSO PLAYED IN: *The Love Racket* (F.N.), *Strictly Modern* (F.N.), *One Adventurous Night* (F.N.), *Under Western Skies* (F.N.), *The Bad Man* (F.N.), *Sweethearts and Wives* (F.N.), *Kismet* (F.N.), *Little Cæsar* (F.N.), *The Challenge* (F.N.), *Mother's Cry* (F.N.).

**BLACKWELL,** CARLYLE. B. Troy, Pa., 1888. Dark hair, dark eyes. Ht. 5 ft. 11 in. Wt. 11 st. 1 lb. Ed. Syracuse. M. (1) Ruth Hadman; div.; (2) Mrs. Leah P. Haxton.

After a considerable stage and early screen career in the old Lasky days, he went to live in Constantinople and spent many years there. Later returned to the screen and made the silent version of *Bulldog Drummond* (Astra-National, 1923). Exceptionally keen on motoring, speedboat racing and flying.

ALSO PLAYED IN: *The Virgin Queen* (Stuart-Blackton), *Beloved Vagabond* (Astra-National), *She* (L. Samuelson) *Two Little Vagabonds* (Gau), *The Rolling Road* (Gains), *One of the Best* (Gains), *The Wrecker* (B.I.P.), *The Crooked Billet* (Gains).

**BLANDICK,** CLARA. B. at sea.

Following a successful career on the American stage, she made her screen debut in 1908 with the old Kalem Company.

PLAYED IN: *Wise Girls* (M.G.M.), *Men Are Like That* (Para), *Poor Aubrey* (Warner), *Burning Up* (Para), *The Girl Said No* (M.G.M.), *Sins of the Children* (M.G.M.), *Romance* (M.G.M.), *Last of the Duanes* (Fox), *Tom Sawyer* (Para), *Once a Sinner* (Fox), *The Easiest Way* (M.G.M.), *Dance Fools Dance* (M.G.M.), *Inspiration* (M.G.M.), *Drums of Jeopardy* (Tiffany), *Daybreak* (M.G.M.), *It's a Wise Child* (M.G.M.), *Laughing Sinners* (M.G.M.), *I Take This Woman* (Para), *Bought* (Warner), *Murder At Midnight* (Tiffany), *Huckleberry Finn* (Para), *Get Rich Quick Wallingford* (M.G.M.), *Possessed* (M.G.M.), *Shop Worn* (Col), *The Strange Case of Clara Deane* (Para), *The Wet Parade* (M.G.M.), *Rock a bye* (Radio), *Bitter Tea of General Yen* (Col).

**BLANE,** SALLY. Real name, Betty Jane Young. B. Salida, Colorado, July 11, 1910. Light brown hair, hazel eyes. Ht. 5 ft. 4¼ in. Wt. 8 st. 7 lb. Ed. Catholic Girls' High School.

Is a sister of the popular Loretta Young and began her screen career with a small part in *The Collegians* series. First prominent part *Wolves of the City* (Univ, 1929). Has since played opposite Wallace Beery, Jack Holt, W. C. Fields and Tom Mix.

ALSO PLAYED IN: *Rolled Stockings* (Para), *Casey at the Bat* (Para), *Wife Savers* (Para), *Vanishing Pioneer* (Para), *Shootin' Irons* (Para), *Fools For Luck* (Para), *Dead Man's Curve* (F.B.O.), *Her Summer Hero* (F.B.O.), *Horsemen of the Plains* (Fox), *Half Marriage* (R.K.O.), *Outlaw* (Univ), *The Very Idea* (Univ), *Eyes of the Underworld* (Univ), *Show of Shows* (Warner), *A Little Accident* (Univ), *The Local Bad Man* (Univ), *Cross-Examination* (Art Class), *Reckoning* (Peerless), *X Marks the Spot* (Tiffany), *Ten Cents a Dance* (Col), *Shanghaied Love* (Col), *The Ghost Walks* (Col), *Vigour of Youth* (Univ), *A Dangerous Affair* (Col), *Law of the Sea* (Mono), *Second Chances* (Chesterfield), *Phantom Express* (Tec Art), *Dangerous Ground* (Butcher's), *Forbidden Company* (Chesterfield), *I Am a Fugitive* (Warner).

**BLONDELL,** JOAN. B. New York City, Aug. 30, 1909. Blonde hair, grey eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. Married.

Daughter of professionals, she toured the world when quite a child, appearing with her family in all the principal cities of Europe, China, Canada and Australia, where she remained until the age of 18. This was followed by a period on the American stage until finally in 1930 she made her film debut in *Sinner's Holiday* (Warner). Joan Blondell is a proficient swimmer and in August, 1932, at Malibu Beach, saved two boys from drowning.

ALSO PLAYED IN: *Illicit* (Warner), *My Past* (Warner), *Too Many Women* (Warner), *Big Business Girl* (F.N.), *The Reckless Hour* (F.N.), *Other Men's Wives* (Warner), *Night Nurse* (Warner), *Larceny Lane*

(Warner), *The Crowd Roars* (Warner), *Gentleman for a Day* (F.N.), *The Famous Ferguson Case* (F.N.), *Miss Pinkerton* (F.N.), *Big City Blues* (F.N.), *The Greeks Had a Word For Them* (Col), *Make Me a Star* (Para), *Enemies of the Public* (Warner), *Three on a Match* (Warner), *Central Park* (Warner).

**BLUE,** Monte. B. Indianapolis, Jan. 11, 1890. Brown hair, brown eyes. Ht. 6 ft. 3 in. M. (1) Gladys Irma Blue; div. 1923; (2) Tova Jensen.

Has Red Indian (Cherokee) blood in him. Before D. W. Griffith gave him his first screen opportunity had been in turn cowboy, railway porter, sailor, journalist, and grave-digger. Has not been seen on the screen very much since the coming of the talkies.

Played in: *Intolerance* (U.A.), *Birth of a Nation* (U.A.), *Orphans of the Storm* (U.A.), *Peacock Alley* (Metro), *The Marriage Circle* (Warner), *Kiss Me Again* (Warner), *So This Is Paris* (Warner), *Brass* (Warner), *Main Street* (Warner), *Hogan's Alley* (Warner), *Across the Pacific* (Warner), *Across the Atlantic* (Warner), *Wolf's Clothing* (Warner), *Conquest* (Warner), *Greyhound Ltd.* (Warner), *From Headquarters* (Warner), *No Defence* (Warner), *Skin Deep* (Warner), *Show of Shows* (Warner), *Those Who Dance* (Warner), *Tiger Rose* (Warner), *The Flood* (Col), *The Stoker* (Allied), *One-Round Hogan* (Warner).

**BLYTHE,** Betty. Real name, Elizabeth Blythe Slaughter. B. Los Angeles, California, Sept. 1, 1900. Auburn hair, grey eyes. Ht. 5 ft. 7½ in. Wt. 10 st. Ed. Los Angeles High School; University of S. California. M. Paul Scardon.

Gained much experience on the English and American stage before venturing into motion pictures. Began her screen career with Vitagraph Company. Engagements with World Films and Universal followed this, but it was not until the release of *Queen of Sheba* (1921), in which she played the name-part for Fox, that cinemagoers began to grow familiar with her name. Has also starred in British film productions, the most notable being *She* (Samuelson).

Also Played in: *His Own People* (Vitagraph), *Over the Top* (Vitagraph), *Silver Horde* (Goldwyn), *His Wife's Relations* (Pathé), *Darling of the Rich* (Pathé), *Slander* (Fox), *Potash and Perlmutter in Hollywood* (F.N.), *Nomads of the North* (F.N.), *Chu Chin Chow* (Wilcox), *Southern Love* (in England), *Jacob's Well* (in England), *Lena Rivers* (Tiffany), *Tom Brown of Culver* (Warner).

**BOARDMAN,** Eleanor. B. Philadelphia, Pa., Aug. 19, 1898. Light brown hair, hazel eyes. Ht. 5 ft. 6½ in. Wt. 8 st. 8 lb. Ed. Germantown High School; Academy of Fine Arts, Philadelphia. M., King Vidor.

Made her appearance on the stage via a beauty competition, one of her earliest films being *Souls For Sale* (Goldwyn, 1923). Was at one time known in America as the "Kodak girl," having been engaged by the Eastman Kodak Co. to pose for the advertisements in one of their national campaigns. Will long be remembered for her performance opposite James Murray in *The Crowd* (M.G.M., 1928).

Also Played in: *Vanity Fair* (Hugo-Ballin), *The Auction Bloc* (M.G.), *Proud Flesh* (M.G.M.), *Wife of the Centaur* (M.G.M.), *Bardelys the Magnificent* (M.G.M.), *Tell It to the Marines* (M.G.M.), *She Goes to War* (U.A.), *Redemption* (M.G.M.), *Mamba* (Tiffany), *The Great Meadow* (M.G.M.), *Women Love Once* (Para), *The White Man* (M.G.M.), *Phantom President* (Para).

**BOGART,** Humphrey. B. New York City, Jan. 23, 1899. Dark hair, brown eyes. Ed. Trinity School; Fordam College.

Following brief stage experience, made his first appearance on the screen with a part in *Up the River* (Fox, 1930).

Also Played in: *A Devil With Women* (Fox), *Body and Soul* (Fox), *Bad Sister* (Univ), *Women of All Nations* (Fox), *Holy Terror* (Fox), *Love Affair* (Col), *Big City Blues* (Warner), *Two Against the World* (Warner), *Three on a Match* (Warner).

**BOLAND,** Mary. B. Detroit, Mich., Jan. 28, 1880.

Stage debut Detroit, 1901, in *A Social Highwayman.* One of her earliest screen appearances was in *Personal Maid* (Para).

Also Played in: *Secrets of a Secretary* (Para), *Night After Night* (Para), *Night of June 13* (Para), *The Honest Finder* (Para).

**BOLES,** John. B. Greenville, Texas, Oct. 28, 1900. Brown hair, grey-blue eyes. Ht. 6 ft. 1 in. Wt. 13 st. 1 lb. Ed. Greenville High School; University of Texas. Studied voice production in New York and Europe. M. Marceline Dobbs; dau. b. 1922, son b. 1924.

It is said that Gloria Swanson gave Boles his first opportunity in *Loves of Sunya* (U.A. 1927) after seeing his performance on a New York stage. It was not, however, until the advent of the talkies that his delightful voice was served with the opportunity of exercising its talents and marking him as a leading personality in the film world. John Boles was intended by his parents for the medical profession, but ultimately abandoned this for a musical career.

ALSO PLAYED IN : *Bride of the Night, Shepherd of the Hills* (F.N.), *Bride of the Colorado, What Holds Men ? We Americans* (Univ), *The Last Warning* (Univ), *Fazil* (Fox), *Romance of the Underworld* (Fox), *Rio Rita* (Radio), *Scandal* (Univ), *The Desert Song* (Warner), *King of Jazz* (Univ), *Song of the West* (Warner), *Captain of the Guard* (Univ), *Good Sport* (Fox), *Queen of Scandal* (U.A.), *Resurrection* (Univ), *One Heavenly Night* (U.A.), *Seed* (Univ), *Frankenstein* (Univ), *Back Street* (Univ), *Careless Lady* (Fox), *Six Hours to Live* (Fox).

**BOND,** LILIAN. B. London, January 18. Red hair, hazel eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 5 lb. M. Harry Shulman, June, 1926; div.

Made her stage debut when 14 in *Dick Whittington*. A part in the chorus of the *Piccadilly Revels* followed this. Then with C. B. Cochran's 1926 *Revue* and *Still Dancing*. While rehearsing for a part in *Sunny* got married, changed her plans and went to America. A few shorts produced for M.G.M. led to her first important screen role in *Stepping Out* (M.G.M. 1931).

ALSO PLAYED IN : *Lost and Found* (Vita), *Putting It On* (Vita), *Great Lover* (M.G.M.), *Walking Home* (Para), *Dancing Partner* (M.G.M.), *A Rider of the Plains, The Trial of Vivienne Ware* (Fox), *Fireman Save My Child* (F.N.), *Beauty and the Boss* (Warner), *Man About Town* (Fox), *Gentleman for a Day* (F.N.), *Old Dark House* (Univ), *It's Tough To Be Famous* (F.N.) *Air Mail* (Univ), *Hot Saturday* (Para).

**BOOTH,** EDWINA. B. Provo, Utah, Sept. 13, 1909. Blonde hair, blue eyes. Ht. 5 ft. 7 in. Ed. Salt Lake public schools; the Latter Day Saints Academy; East High School, Salt Lake City; Dixie College St. George, Utah.

Was chosen while on holiday in 1927 by E. Mason Hopper for screen work. Had nothing much to her credit, however, before her widely discussed part as the white goddess in *Trader Horn* (M.G.M. 1931).

ALSO PLAYED IN : *Our Modern Maidens* (M.G.M.), *Midnight Patrol* (Mono), *Last of the Mohicans* (Mascot), *Manhattan Cocktail* (Para).

**BORDONI,** IRENE. B. Ajaccio, Corsica. Black hair, brown eyes. Ht. 5 ft. 2 in. M. (1) Edgar Beemans; (2) Roy Goetz.

Had a successful stage career which began in Paris when she was thirteen. Has sung and danced in every capital in Europe and in New York, and eventually ran her own company.

PLAYED IN : *Paris* (M.G.M.), *Show of Shows* (Warner).

**BOSWORTH,** HOBART. B. Marietta, Ohio, Aug. 11, 1867. White hair, blue eyes. Ht. 6 ft. Wt. 14 st. 9 lb. M. (1) Adele Farrington; (2) Cecile Percival, Dec. 1920.

Delights to tell that he was educated in the "University of Hard Knocks," having run away to sea at the age of twelve. Took to the stage in 1885 and made his film debut in *The Sultan's Power*, playing lead in this, the first picture ever made in Los Angeles (1909).

ALSO PLAYED IN : *The Sea Wolf* (Para), *Vanity Fair* (Hugo-Ballin), *Rupert of Hentzau* (M.G.), *Zander the Great* (M.G.), *The Big Parade* (M.G.M.), *Eternal Love* (U.A.), *Dubarry, Woman of Passion* (U.A.), *Abraham Lincoln* (U.A.), *The Devil's Holiday* (Para), *Mammy* (Warner), *A Man of Peace* (Vita), *Dirigible* (Col), *Annie Laurie* (M.G.), *This Modern Age* (M.G.M.), *Fanny Foley Herself* (Radio), *Bad Timber* (Pathé), *County Fair* (Mono), *General Crack* (Warner), *Top of the Bill* (Radio), *Phantom Express* (Tec-Art), *Divine Love* (Foy), *Last of the Mohicans* (Mascot).

**BOUCHIER,** DOROTHY. B. London, Sept. 10, 1910. Brown hair and eyes. Ht. 5 ft. 2½ in. M. Harry Milton, 1929.

Known in silent days as "Chili," began work as a typist in 1925. Was chosen for her figure to be a mannequin at Harrod's the same year and until 1927. Was then seen by a film agent and given the part of a bathing beauty in Asquith's film *Shooting Stars*. Is now under contract to B. & D.

ALSO PLAYED IN : *Brown Sugar* (Twickenham), *Carnival* (B. & D.), *Kissing Cup's Race* (Butcher), *Blue Danube*, (B. & D.), *Call of the Sea* (Twickenham), *Ebb Tide* (Para-Brit.), *The King's Cup* (B. & D.).

**BOW,** CLARA. B. Brooklyn, New York, Aug. 5, 1906. Fiery red hair, brown

eyes. Ht. 5 ft. 3½ in. Wt. 7st. 12 lb. Ed. Circle High School. M. Rex Bell, 1931.

Has perhaps received more notoriety during her short career than any star in Hollywood. The fact remains, however, that she has been married only once, to Rex Bell, her present husband. Among the many things Clara Bow has achieved is a beauty prize. Having won this she gave up her job as a typist, and in 1922 began her screen career with an appearance in *Down to the Sea in Ships*.

Also Played in: *Black Oxen* (F.N.), *Plastic Age* (Schulberg), *Free to Love* (Schulberg), *Mantrap* (Para), *It* (Para), *Wings* (Para), *Children of Divorce* (Para), *Get Your Man* (Para), *Kid Boots* (Para), *Rough House Rosie* (Para), *Red Hair* (Para), *The Fleet's In* (Para), *The Wild Party* (Para), *Three Week Ends* (Para), *Ladies of the Mob* (Para), *Dangerous Curves* (Para), *The Saturday Night Kid* (Para), *Paramount on Parade* (Para), *True to the Navy* (Para), *Her Wedding Night* (Para), *Kick In* (Para), *No Limit* (Para), *Love Among the Millionaires* (Para), *Call Her Savage* (Fox).

**BOYD,** Dorothy. B. Sanderstead, Surrey, 1907. Dark hair and eyes. Ht. 5 ft. 5 in.

Film debut 1926 in *Knee Deep in Daisies*. First talkie *Too Many Crooks* (G. King).

Also Played in: *Easy Virtue* (Gains), *Somehow Good* (F.N.), *Third Time Lucky* (Gains), *Love Lies* (B.I.P.), *The Girl in the Night* (B.I.P.), *The Love Race* (B.I.P.), *Rynox* (Ideal), *Constant Nymph* (Gains), *Sport of Kings* (Gains), *House of Unrest* (Assoc Pic Prod).

**BOYD,** William (Bill). B. Cambridge, Ohio, June 5, 1898. Blond hair, grey-blue eyes. Ht. 6ft. Ed. in Tulsa, Okla. M. (1) Elinor Fair; (2) Dorothy Sebastian.

Had to change his christian name from "William" to "Bill" to avoid confusion with the other William Boyd. Bill was an orange packer before Hollywood lured him. Began by playing in crowds for Cecil B. de Mille, but progressed rapidly until finally he was given a feature role in *Bobbed Hair* (Para 1922). From then onwards played starring roles with a number of different companies.

Also Played in: *Forty Winks* (Para), *The Temple of Venus* (Fox), *Feet of Clay* (Para), *Triumph* (Para), *The Golden Bed* (Para), *Midshipman* (M.G.M.), *The Road to Yesterday* (Pathé), *The Volga Boatman* (De Mille), *Her Man o' War* (Pathé), *Eve's Leaves* (Pathé), *The Last Frontier* (Pathé), *Jim the Conqueror* (Pathé), *The Yankee Clipper* (Pathé), *King of Kings* (Pathé), *Two Arabian Knights* (U.A.), *Dress Parade* (Pathé), *The Night Flyer* (Pathé), *Skyscraper* (Pathé), *The Cop* (Pathé), *Power* (Pathé), *The Leatherneck* (Pathé), *Lady of the Night* (U.A.), *The Locked Door* (U.A.), *Derelict* (Para), *The Gang Buster* (Para), *Gun Smoke* (Para), *City Streets* (Para), *Murder by the Clock* (Para), *Crashing Through* (Pathé), *The Flying Fool* (Pathé), *High Voltage* (Pathé), *His First Command* (Pathé), *Officer O'Brien* (Pathé), *The Painted Desert* (Pathé), *War and Women* (Pathé), *Beyond Victory* (Pathé), *Those Who Dance* (Warner), *Storm* (Univ), *The Frame* (Warner), *Carnival Boat* (Pathé), *Wiser Sex* (Para), *Suicide Fleet* (Pathé), *The Big Gamble* (Pathé).

**BOYD,** William (Stage). Brown hair, blue eyes. Ht. 5 ft. 10½ in. M. Clara Joel; div. 1931.

Long before the talkies brought him to the screen, he had already established himself as a successful American stage actor. Film debut in *The Locked Door* (U.A., 1930).

Also Played in: *Gun Smoke* (Para), *City Streets* (Para), *Derelict* (Para), *The Gang Buster* (Para), *Murder by the Clock* (Para).

**BRADDELL,** Maurice. B. Singapore, Nov. 23. Son of the late Sir Thomas de Multon Braddell. Brown hair, grey eyes. Ht. 6ft. 11in. Wt. 11st. Ed. Charterhouse; Oriel College Oxford.

Was intended for the Bar, but before very much progress had been made in this direction became engrossed in playwriting and has since had several of his plays produced at Folkestone Town Hall. Studied at the Academy of Dramatic Art in London, then made his stage debut as an actor in *The Charm School*. This was followed by a visit to America in Miss Stella Patrick Campbell's Repertory Company. Went to Hollywood and scored heavily as a petrol pump assistant Returning to England he assisted in the production of *The Battles of Coronel and Falkland Islands* (New Era, 1927). English film debut. *A Window in Piccadilly* (Sidney Morgan, 1929).

Also Played in: *Dawn* (Wilcox), *Not Quite a Lady* (B.I.P.), *Latin Quarter* (Societe des Films "Sofar" 1930), *The*

*Wolves* (B. & D.), *School for Scandal* (Para-Brit), *Master and Man* (Phonofilms), *Her Reputation* (Para-Brit), *Men of To-morrow* (London Film Pro.).

**BRAITHWAITE,** Lilian. B. Ramsgate, Mar. 9. Dark brown hair, grey-green eyes. Ht. 5 ft. 6 in. Wt. 9 st. 4 lb. Ed. Croydon and Hampstead High Schools; Dresden. M. Gerald Lawrence; dissolved; 1 daughter, Joyce Carey.

Gained her first theatrical experience in England with amateur companies. Proved so successful that she decided to pursue the advice of friends and adopt a stage career. First professional appearance in South Africa in *The Merchant of Venice*, 1897. Screen debut, *The World's Desire*, 1915.

Also Played in: *The Climax, Because, Downhill* (Gains), *Carnival* (B. & D.), *Man of Mayfair* (Para-Brit), *Chinese Puzzle* (Twickenham).

**BRANTFORD,** Micky. B. Brixton, March 26, 1912. Dark hair, dark eyes. Ht. 5 ft. 8 ins.

Film debut, as a baby in 1915, in *The Man the Army Made.*

Also Played in: *Mare Nostrum* (Rex Ingram), *Triumph of the Rat* (Gains), *This Freedom* (Ideal), *Downhill* (Gains), *The Rolling Road* (Gains), *Carry On, Dawn* (B. & D.), *Sexton Blake* (Brit Filmcraft), *Burgomaster of Stilemonde* (Brit Filmcraft), *Tesha* (Burlington), *Suspense* (B.I.P.), *The New Hotel* (P.D.C.), *A Yell of the Night* (U.A.-Brit).

**BREESE,** Edmund. B. June 5, 1871, Brooklyn, New York. Grey hair, blue eyes. M. (1) Genevieve Landry; div.; (2) Harriet A. Beach.

A veteran of the American stage. Began playing in film productions some years ago, among his earliest being *The Walls of Jericho* (Fox), and *The Shooting of Dan McGrew* (M.G.M., 1924).

Also Played in: *The Spell of the Yukon* (Metro), *The Song of the Wage Slave* (Metro), *The Early Bird* (East Coast), *Stepping Along* (F.N.), *Woman Handled* (Para), *Paradise for Two* (Para), *Tol'able David* (Col), *Kismet* (F.N.), *Playboy of Paris* (Para), *Mother's Millions* (Univ), *Millie* (Radio), *The Last Parade* (Col), *Defenders of the Law* (Continental), *Young Sinners* (Fox), *The Good Bad Girl* (Col), *On Trial* (Warner), *Platinum Blonde* (Col), *Morals for Women* (Tiffany), *All Quiet on the Western Front* (Univ), *Bad Girl* (Fox), *Mata Hari* (M.G.M.), *The Honourable Mr. Wong* (Warner), *Public Defender* (Radio), *Torchy Turns the Trick* (Educ), *The Reckoning* (Peerless), *Son of Mine* (Mono), *Torchy's Night Cap* (Educ), *Drifting Souls* (Tower), *Love Bound* (Peerless), *Chinatown After Dark* (Mayfair), *Cabin in the Cotton* (Warner), *Torchy's Vocation* (Educ), *Hurricane Express* (Mascot), *Alias Mary Smith* (Mayfair), *Golden West* (Fox).

**BRENDEL,** El. Real name Elmer G. Brendel. B. Philadelphia, Pa., March, 25, 1898. Ht. 5 ft. 9 in. Wt. 11 st. 11 lb. Ed. Central High School, Philadelphia; University of Pennslyvania. M. Flo Bert.

He appeared with his wife after long experience on the stage in a number of musical shows, including *Cinderella On Broadway, Spice of* 1922, and *Passing Shows.* Film debut 1926 with Famous Players. Among his earliest films are *College Flirt* (Para), and *The Man of the Forest* (Para). Returned to the stage in 1927, and continued there until 1929, when he was brought back to Hollywood to play a comedy part in *The Cock-Eyed World* (Fox, 1929).

Also Played in: *You Never Know Women* (Para), *Too Many Crooks* (Para), *Wings* (Para), *Sunny Side Up* (Fox), *Big Trail* (Fox), *Happy Days* (Fox), *Hot For Paris* (Fox), *The Golden Calf* (Fox), *Movietone Follies of* 1930 (Fox), *Just Imagine!* (Fox), *Mr. Lemon of Orange* (Fox), *The Spider* (Fox), *West of Broadway* (M.G.M.), *Delicious* (Fox), *Disorderly Conduct* (Fox), *Women of All Nations* (Fox), *Six Cylinder Love* (Fox), *What Price Glory* (Fox), *Cross Pull* (Fox), *Jubilo* (Fox).

**BRENT,** Evelyn. B. Tampa Fla, Oct. 20, 1899. Brown hair and eyes. Ht. 5 ft. 4 in. Wt. 8 st. Ed. Normal Training School, New York City. M. Harry Edwards, Nov. 14, 1928.

While still attending school Evelyn Brent was tempted to join a band of schoolgirls going on a visit to Fort Lee Studios. She there attracted the attention of a producer, and this chance meeting eventually led to her playing small parts. Her real success, however, began on the stage in London, where she remained for four years. Returned to Hollywood and was signed up by F.B.O. to appear in fourteen crook melodramas. Her first big part in a film was in *The Law Divine*, produced by Stoll.

Played in: *Sonia* (Ideal), *Jade Cup* (Radio), *Smooth As Satin* (Radio), *Flame of the Argentine* (Radio), *Underworld* (Para),

*Beau Sabreur* (Para), *The Last Command* (Para), *Night of Mystery* (Para), *His Tiger Lady* (Para), *The Drag Net* (Para), *The Mating Call* (Para), *Interference* (Para), *Darkened Rooms* (Para), *Fast Company* (Para), *Why Bring That Up?* (Para), *Madonna of the Streets* (Col), *Pagan Lady* (Col), *The Mad Parade* (Para), *Woman Trap* (Para), *Slightly Scarlet* (Para), *Broadway* (Univ), *Paramount on Parade* (Para), *Framed* (Radio), *The Silver Horde* (Radio), *Travelling Husbands* (Radio), *High Pressure* (Warner), *Attorney For the Defence* (Col).

**BRENT,** GEORGE. Born Dublin March 3, 1904. Dark hair, hazel eyes. Ht. 6 ft. 1 in. M. Ruth Chatterton, Aug., 1932.

Following his splendid performance in *So Big* (Warner, 1932) opposite Barbara Stanwyck, was given a contract by Warner Bros., and a leading role with Ruth Chatterton. A few months later he married Ruth Chatterton, twenty-four hours after she obtained a divorce from Ralph Forbes, Aug., 1932.

ALSO PLAYED IN: *Lost Man* (Univ), *Miss Pinkerton* (Warner), *Working Wives* (Warner), *Rich Are Always With Us* (Warner), *The Purchase Price* (Warner), *The Crash* (Warner), *The Way of Life* (Warner).

**BREON,** EDMUND. Real name: McLaverty. B. Hamilton, Scotland, Dec., 1882. Light brown hair, blue eyes. Ht. 5 ft. 8 in, Wt. 12 st. 2 lb. Ed. Mostyn House; United Services College.

Following a long and successful stage career, made his entry into motion pictures, playing first in America and later in England. First British film venture was with Tom Walls in *On Approval* (B. & D., 1931). Has since returned to America.

ALSO PLAYED IN: *The Dawn Patrol* (F.N.), *Born to Love* (Pathé), *The Love Habit* (B.I.P.), *Uneasy Virtue* (B.I.P.), *On Approval* (B. & D.), *I Like Your Nerve* (F.N.), *Wedding Rehearsal* (London Film Pro) *Women Who Play* (Para-Brit).

**BRIAN,** MARY. B. Dallas, Texas, Feb. 17, 1908. Dark hair, hazel eyes. Ht. 5 ft. 2 in. Wt. 7 st. 7 lb. Ed. in Dallas, Texas.

Probably owes her success to the admiring friend who one day entered her name in a Personality Contest which she won. This attracted the attention of Albert Kaufman, manager of the Metropolitan Theatre, in Los Angeles. He introduced her to Herbert Brenon, who, in turn gave her the part of Wendy, in *Peter Pan* (Para, 1925).

ALSO PLAYED IN: *The Air Mail* (Para), *The Little French Girl* (Para), *Street of Forgotten Men* (Para), *A Regular Fellow* (Para), *The Enchanted Hill* (Para), *Behind the Front* (Para), *Beau Geste* (Para), *Knockout Riley* (Para), *Running Wild* (Para), *Shanghai Bound* (Para), *Manpower* (Para), *Two Flaming Youths* (Para), *Under the Tonto Rim* (Para), *The Big Killing* (Para), *Forgotten Faces* (Para) *Varsity* (Para), *Someone to Love* (Para), *The Man I Love* (Para), *River of Romance* (Para), *The Marriage Playground* (Para), *The Virginian* (Para), *Burning Up* (Para), *The Busybody* (Para), *The Light of Western Stars* (Para), *Only Saps Work* (Para), *Royal Family of Broadway* (Para), *Gun Smoke* (Para), *Waiting For the Bride* (Radio), *Border Legion* (Para), *Only the Brave* (Para), *Paramount on Parade* (Para), *The Social Lion* (Para), *Front Page* (Col), *Lost Men* (Univ), *It's Tough to be Famous* (F.N.), *Blessed Event* (F.N.)

**BRICE,** FANNY. Real name, Fanny Borach. B. New York City, Oct. 29, 1891. Ed. Newark, N.J. M. (1) Nicky Arnstein; div.; (2) William Rose, song-writer, Feb. 1929.

Was a revue star after a successful career on Broadway, during which she appeared in productions of Irving Berlin, Florenz Ziegfeld, and David Belasco. Film debut, 1928, in *My Man* (Warner).

ALSO PLAYED IN: *The Man from Blankley's* (U.A.), *Be Yourself* (U.A.).

**BRISSON,** CARL. Full name, Carl Brisson Petersen. B. Copenhagen, Dec. 24, 1897. Brown hair, dark-grey eyes. Ht. 6 ft. 1 in.

Began life as a boxer but turned to the stage in Denmark in 1916, appearing in a dancing turn with his sister. Toured Europe in cabaret turns and revues. Later came to London in 1922 and played in musical comedy, notably the revival of *The Merry Widow.* In 1928 he won a starring contract with B.I.P.

PLAYED IN: *The Ring* (B.I.P.), *The Manxman* (B.I.P.), *The American Prisoner* (B.I.P.), *Song of Soho* (B.I.P.), *Knowing Men* (Elinor Glyn production for Para).

**BRITTON,** FLORENCE.

Following some experience of the stage,

was given her first screen opportunity with Ronald Colman in *The Devil to Pay* (U.A., 1931).

Also Played in: *Chances* (F.N.), *Her Dilemma* (Para), *The Murdock Affair* (Chesterfield), *We Three* (F.N.), *Strange Case of Clara Deane* (Para), *Merrily We Go To ——!* (Para), *Arrowsmith* (U.A.).

**BRODY,** Estelle. B. Aug. 15, 1904, in Montreal. Black hair, hazel eyes. Ht. 5 ft. 2½ in. Wt. 7 st. 10 lb. Ed. Montreal, New York, and London.

Originally a dancer. Achieved her first big success in the musical comedy *The Blue Kitten*, London, in 1925. In the same year she made her British film debut in *White Heat*, produced by Thomas Bentley.

Also Played in: *Mademoiselle from Armentieres* (Gau.), *Hindle Wakes* (Elvey), *Flight Commander* (Gau.), *Glad Eye* (Gau.), *Sailors Don't Care* (Gau.), *This Marriage Business* (Gau.), *Mademoiselle Parley Voo* (Gau.), *Week End Wives* (B.I.P.), *Kitty* (Burlington), *The Plaything* (B.I.P.).

**BRONSON,** Betty. B. Newark, N.J., 1910. Chestnut hair, green eyes. Ht. 5 ft. Wt. 7 st. Ed. East Orange, New Jersey; Pasadena, Cal.; New York City. M. Ludwig Luerehaus, March 16, 1932.

Was chosen by Sir James Barrie to play the name part in the screen version of *Peter Pan* (Para, 1925). She thus made her screen debut without any stage experience.

Also Played in: *Are Parents People?* (Para), *The Golden Princess* (Para), *Ritzy* (Para), *A Kiss for Cinderella* (Para), *Companionate Marriage* (F.N.), *A Modern Sappho* (Gotham), *The Bellamy Trial* (M.G.M.), *The Locked Door* (U.A.), *One Stolen Night* (Warner), *The Singing Fool* (Warner), *Sonny Boy* (Warner), *The Medicine Man* (Tiffany), *Ben Hur* (M.G.M.), *Paradise for Two* (Para), *The Little French Girl* (Para), *The Cat's Pyjamas* (Para), *Midnight Patrol* (Mono).

**BROOK,** Clive. B. London, June 1, 1891. Brown hair, grey eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. Dulwich College. M. Mildred Evelyn (English stage actress), Oct. 2, 1920; son, Clive, junior; dau., Faith Evelyn.

Achieved success first on the London stage. This was followed by appearances in British films produced by Graham Cutts. Went to America in 1924 to play in *Christine of the Hungry Heart* (F.N.

Also Played in: *Woman to Woman* (Cutts), *Christie Johnstone* (Broadwest), *Daniel Deronda* (Master-Brit. Films), *Kissing Cup's Race* (Broadwest), *Sonia* (Ideal), *This Freedom* (Ideal), *Declassé* (F.N.) *Woman Hater* (Warner), *The Home Maker* (Univ), *Pleasure Buyers* (Warner), *Seven Sinners* (Warner), *Compromise* (Warner), *Three Faces East* (Warner), *When Love Grows Cold* (Radio), *Why Girls Go Back Home* (Warner), *You Never Know Women* (Para), *For Alimony Only* (Pathé), *The Popular Sin* (Para), *Barbed Wire* (Para) *Afraid to Love* (Para), *The Underworld* (Para), *Hula* (Para), *Devil Dancer* (U.A.) *French Dressing* (F.N.), *Midnight Madness* (Pathé), *Yellow Lily* (F.N.), *Perfect Crime* (Radio), *Heliotrope* (Para), *Interference* (Para), *Four Feathers* (Para), *Dangerous Woman* (Para), *Charming Sinners* (Para), *Sherlock Holmes* (Para), *Laughing Lady* (Para), *Slightly Scarlet* (Para), *Sweethearts and Wives* (F.N.), *Anybody's Woman* (Para), *East Lynne* (Fox), *Tarnished Lady* (Para), *The Lawyer's Secret* (Para), *Scandal Sheet* (Para), *Silence* (Para), *Twenty-Four Hours* (Para), *Husband's Holiday* (Para), *Shanghai Express* (Para), *The Hours Between* (Para), *Man From Yesterday* (Para), *Night of June 13th* (Para), *Sherlock Holmes* (*New Version*), (Fox) *Cavalcade* (Fox).

**BROOKS,** Louise. B. Wichita, Kan., 1900. Black hair, brown eyes. Ht. 5 ft. 2 in. Wt. 8 st. 8 lb. M. Eddie Sutherland; div. 1928.

Formerly a Ziegfeld Follies dancer. Also appeared in George White's *Scandals*. Danced at Cafe de Paris, London. Began her screen career in *The American Venus* (Para, 1926).

Also Played in: *A Girl in Every Port* (Fox), *Now We're in the Air* (Para), *The City Gone Wild* (Para), *Rolled Stockings* (Para), *Beggars of Life* (Para), *The Canary Murder Case* (Para), *Too Many Women* (Warner), *Windy Riley Goes to Hollywood* (Educ), *It Pays to Advertise* (Para).

**BROPHY,** Edward (Eddie). B. New York City, Feb. 27, 1895. Brown hair, grey eyes. Ht. 5 ft. 5 in. Wt. 11 st. 8 lb. Ed. University of Virginia; Hamilton Institute, New York City.

Made his first screen appearance in 1919 with Norma Talmadge in *Yes or No* (F.N.).

Also Played in: *Camera Man* (M.G.M.). *Free and Easy* (M.G.M.), *Three French Girls* (M.G.M.), *Within the Law* (M.G.M.), *Dough Boys* (M.G.M.), *Forward March* (M.G.M.), *Our Blushing Brides* (M.G.M.), *Spite Marriage* (M.G.M.), *The Champ* (M.G.M.), *A Dangerous Affair* (Col), *Speak*

*Easily* (M.G.M.), *Freaks* (M.G.M. not shown in Britain).

**BROUGH,** Mary. B. London, April 16, 1863. White hair, blue eyes. Ed. Clapham High School.

Recognized as the perfect interpreter of Cockney characters, Mary Brough has a long list of successes behind her. Screen debut in *Beauty and the Barge.*

Also Played in: *Amazing Quest of Mr. Ernest Bliss* (Hepworth), *Squibs* (Welsh-Pearson), *The Only Way* (F.N.), *A Sister to Assist 'Er* (Gau), *London Pride* (London), *Enchantment* (London), *Dawn* (Wilcox), *Lily of the Alley* (Hepworth), *His Grace Gives Notice* (Stoll), *Mr. Pickwick* (Stoll), *Rookery Nook* (B. & D.), *Plunder* (B & D.), *On Approval* (B. & D.), *Tons of Money* (B. & D.), *Chance of a Night-time* (B. & D.), *A Night Like This* (B. & D.), *Thark* (B. & D.).

**BROWN,** Joe E. B. Holgate, Ohio, July 28, 1892. Dark brown hair, blue eyes. Ht. 5 ft. 7½ in. Wt. 10 st. 9 lb. Ed. New York. M. Kathryn Frances McGraw; three children, Joe E., June, 1918. Don, 1920. Mary Elizabeth Ann, 1930.

At nine years of age began to display his talent in a circus. From this he went on to be professional baseball player, then returned to acting on the stage. Screen debut 1928, in a small part in *Crooks Can't Win* (Radio).

Also Played in: *Hit of the Show* (Radio), *The Circus Kid* (Radio), *Take Me Home* (Univ) *Reputation* (Univ), *Top-speed* (F.N.), *Going Wild* (F.N.), *Molly and Me* (Tiffany), *My Lady's Past* (Tiffany), *Painted Faces* (Tiffany), *The Lottery Bride* (U.A.), *On With the Show* (Warner), *Maybe It's Love* (Warner), *Song of the West* (Warner), *Hold Everything* (Warner), *Don't Be Jealous, Sally* (F.N.), *Broadminded* (F.N.), *Local Boy Makes Good* (F.N.), *Fireman Save My Child* (F.N.), *The Tenderfoot* (F.N.), *You Said A Mouthful* (F.N.).

**BROWN,** Johnny Mack. B. Dothan, Ala., Sept. 1, 1904. Black hair, brown eyes. Ht. 6 ft. Wt. 11 st. 11 lb. Ed. Dothan public school; University of Alabama.

Amateur plays gave him his first taste of the fascination of acting, and on leaving school tried first the stage and then the screen. Has appeared in such pictures as *The Bugle Call* (M.G.M., 1927) and *The Varsity Girl* (M.G.M., 1927).

Also Played in: *Our Dancing Daughters* (M.G.M.), *The Little Angel* (M.G.M.), *A Woman of Affairs* (M.G.M.), *Hurricane* (Col), *Lady of Chance* (M.G.M.), *The Single Standard* (M.G.M.), *Coquette* (U.A.), *Montana Moon* (M.G.M.), *Under Tow* (Univ), *The Great Meadow* (M.G.M.), *Billy the Kid* (M.G.M.), *Secret Six* (M.G.M.), *The Last Flight* (F.N.), *Tosca of the Rio Grande* (Univ), *Flames* (Mono), *Vanishing Frontier* (Para), *Seventy Thousand Witnesses* (Para).

**BROWN,** Tom. B. New York City, Jan. 16, 1913.

Was carried on the stage at the age of six months, and has been acting—intermittently—ever since. In the days of silent pictures he appeared with Lionel Barrymore in *The Wrongdoers* (1925), also in *That Old Gang of Mine.* Made his talkie debut in *The Lady Lies* (Para, 1929).

Also Played in: *Queen High* (Para), *The Famous Ferguson Case* (F.N.), *Fast Companions* (Univ), *Sons of the Legion* (Univ), *Tom Brown of Culver* (Univ), *Hell's Highway* (R.K.O.).

**BRUCE,** Nigel. B. London, Sept. 4, 1895. Son of Sir William Waller Bruce, Bt. Ed. The Grange, Stevenage; Abingdon, Berks. M. Violet Campbell; 2 daughters.

Served as a private during the Great War. Wounded and invalided out of service, 1915. Stage debut, 1920, in *Why Marry?* Played one of his earliest film parts in *The Squeaker* (B.L., 1930).

Also Played in: *The Calendar* (Gains-B.L.), *Red Aces* (B.L.), *Escape* (A.T.P.), *Fourth Wall, The Case of Lady Camber* (B.I.P.).

**BRUCE,** Tony. B. Dundee, 1909.

Was a sub-lieutenant in the Navy. While undergoing a gunnery course at Whale Island, Anthony Asquith offered him the part of one of the two young officers in *Tell England* (B.I.F., 1931). Is now devoting his whole time to motion-pictures.

Also Played in: *The Windjammer* (B.I.F.), *Mr. Bill the Conqueror* (B.I.P.), *Brother Alfred* (B.I.P.), *Lucky Girl* (B.I.P.), *Diamond Cut Diamond* (Eric Hakim), *Men of To-Morrow* (London Film Pro).

**BRUCE,** Virginia. B. Minneapolis. Blonde hair, blue eyes. Ht. 5 ft. 4 in. M. John Gilbert, Aug., 1932.

Went to Los Angeles to enrol as a student at the University of California, but was tempted to try her luck in motion

pictures and became an instant success. After a very short period in the crowds, was given a prominent part in *Why Bring That Up?* (Para, 1929). Attracted no little attention while playing in *Downstairs* (M.G.M., 1932), by saying "Yes" to John Gilbert, opposite whom she was playing at the time.

ALSO PLAYED IN: *Love Parade* (Para), *Safety in Numbers* (Para), *Winner Take All* (Warner), *The Miracle Man* (Para), *Sky Bride* (Para), *Kongo* (M.G.M.).

**BUCHANAN,** JACK. B. Glasgow, April 2, 1891. Dark hair and eyes. Ht. 6 ft. 2 in. Wt. 11st. 6 lb.

Made his stage debut in 1912 in *The Grass Widow*. Appeared in many early British films, the last before his departure for America being *Tony*, produced by Maude, for B.I.P. 1929. Has since returned to London, where he has appeared in more films for B. & D. He himself directed *Yes, Mr. Brown* (1932).

ALSO PLAYED IN: *Paris* (F.N.), *Monte Carlo* (Para), *Man of Mayfair* (Para-Brit) *Good-night Vienna* (B. & D.), *Yes, Mr. Brown* (B. & D.).

**BURGESS,** DOROTHY. B. March 4, 1907, in Los Angeles, Cal. Brown hair, dark brown eyes. Ht. 5 ft. 2 in.

Made her first screen appearance in *In Old Arizona* (Fox, 1929).

ALSO PLAYED IN: *Pleasure Crazed* (Fox), *Protection* (Fox), *Song of Kentucky* (Fox), *Beyond Victory* (Pathé), *Swing High* (Pathé), *Recaptured Love* (Warner), *Lasca of the Rio Grande* (Univ), *Taxi Please* (F.N.), *Cleopatra* (Pathé), *Play Girl* (Warner), *Taxi* (Warner), *The Stoker* (Tec-Art), *Out of Singapore* (Goldsmith).

**BUSCH,** MAE. B. Melbourne, Australia. Jan. 20, 1897. Black hair, grey eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. M. (1) Francis MacDonald; div. 1922; (2) John Cassell; div. 1929.

After living for a while in Tahiti, made her way to America, and there appeared on the stage for the first time in *The Great Success*. Screen debut with the old Keystone Co. Her first leading role was in *Foolish Wives* (Univ, 1923).

ALSO PLAYED IN: *Fazil* (Fox), *The Unholy Three* (M.G.M.), *The Miracle of Life, Fools of Fashion* (Tiffany), *Tongues of Scandal* (Sterling), *The Truthful Sex* (Col), *Name the Man* (Goldwyn), *Time the Comedian* (M.G.M.), *Bride of the Night, The Christian* (Goldwyn), *Shooting of Dan McGrew* (M.G.), *Beauty Shoppers* (Tiffany), *Man's Man* (M.G.M.), *Sisters of Eve* (Rayart), *Perfect Alibi* (U.A.), *Young Desire* (Univ), *Come Clean* (M.G.M.), *Rider of Death Valley* (Univ), *The Man Called Back* (Tiffany).

**BUSHELL,** ANTHONY. B. Westerham, Kent, May 19, 1904. Light brown hair blue eyes. Ht. 6 ft. Wt. 10 st. 10 lb. Ed. Magdalen College School; Hertford College, Oxford. M. Zelma O'Neal.

Is said to owe his first opportunity in films to George Arliss, who made a special request for his presence in the cast of *Disraeli* (Warner, 1929). Had previously appeared on the stage with Gladys Cooper in London and Jeanne Eagels in New York.

ALSO PLAYED IN: *The Flirting Widow* (F.N.), *Journey's End* (Tiffany), *Expensive Women* (Warner), *Woman Commands* (Radio), *Shop Angel* (Pathé), *Three Faces East* (Warner), *Born to Love* (Pathé), *Chances* (F.N.), *Dangerous Ground* (Butchers), *Five Star Final* (F.N.), *Vanity Fair* (Allied), *Silver Greyhound* (W.B.-F.N.), *Sally Bishop* (B.L.),

**BUSHMAN,** FRANCIS X. Full name, Francis Xavier Bushman. B. Norfolk, Va., Jan. 10, 1885. Light hair, blue eyes. Ht. 5 ft. 11 in. Wt. 13 st. 8 lb. Ed. Grammar and public schools; Ammandale College. M. (1) Josephine Bushman; son, Ralph, div.; (2) Beverly Baynel; div.

After some stage experience, began his screen career with the Essanay Co., appearing since then in 417 films. In 1932, came to England to play in British films.

PLAYED IN: *Ben Hur* (M. G. M.), *Lady in Ermine* (F.N.), *Marriage Clause* (Univ), *The Grip of the Yukon* (Univ), *Man Higher Up* (Gotham), *Midnight Life* (Gotham), *Say It With Sables* (Col), *Charge of the Gauchos* (Radio), *Thirteenth Juror* (Univ), *Call of the Circus* (Hollywood Pictures), *Dude Rancher* (W.W.), *The Galloping Ghost* (Ideal).

**BUSHMAN,** FRANCIS X. Jnr. Real name, Ralph Bushman. Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 14 st. 4 lb. Ed. Staunton Military Academy, Baltimore; Polytechnic Institute.

Although was given every opportunity of beginning his career in motion pictures, preferred for a time to appear on the stage. Eventually, however, followed in his father's footsteps and played a principal role in *Brown of Harvard* (M.G.M., 1926).

ALSO PLAYED IN: *Four Sons* (Fox), *The Understanding Heart* (M.G.M.), *Scarlet*

*Arrow* (Goodwill), *Midnight Faces* (Goodwill), *Dangerous Traffic* (Goodwill), *Eyes Right* (Goodwill), *Marlie the Killer* (Pathé), *Father's Day* (M.G.M.), *Sins of the Children* (M.G.M.), *The Girl Said No* (M.G.M.), *Tangled Fortunes* (M.G.M.). *Last Frontier* (Radio).

**BYRON,** GEORGE. B. Limerick, Ireland. Brown hair, blue eyes. Ht. 5 ft. 7½ in. Wt. 11 st. 11 lb. Ed. Trinity College, Dublin; Fordham University.

Is a much-travelled man, having lived in London, Sydney, Melbourne, New York, Chicago, and Los Angeles. Following a number of stage appearances, made his screen debut in 1929.

PLAYED IN: *Officer O'Brien* (Pathé), *Song Writer* (M.G.M.), *Tsar of Broadway* (Univ), *The Deceiver* (Col), *The Blonde Reporter* (Fox), *Heavens! My Husband* (Educ), *The Line's Busy* (Senn), *They Never Come Back* (Tec-Art).

**BYRON,** MARION. Real name, Miriam Bilenkin. B. Dayton, Ohio, March 16, 1911. Dark hair, blue eyes. Ht. 5 ft. Wt. 6 st. 11 lb. Ed. public schools in Dayton, Denver, Detroit and Los Angeles.

Achieved great success in musical comedy before making her screen debut with Buster Keaton in *Steamboat Bill, Jnr.*

ALSO PLAYED IN: *Plastered in Paris* (Fox), *Broadway Babies* (F.N.), *His Captive Woman* (F.N.), *Social Sinners* (Educ), *So Long Letty* (Warner), *Forward Pass* (F.N.), *Playing Around* (F.N.), *The Bad Man* (F.N.), *Song of the West* (Warner), *Golden Dawn* (Warner), *The Matrimonial Bed* (Warner), *Children of Dreams* (Warner), *Girls Demand Excitement* (Fox), *Working Girls* (Para), *High Pressure* (F.N.), *Eastside* (Warner), *Heart of New York* (Warner), *The Tenderfoot* (Warner), *Love Me To-night* (Para).

**BYRON,** WALTER. Real name, Walter Butler. B. Leicester, June 11, 1901. Ed. St. William's College, Yorks.

Stage debut with his parents in *East Lynne* at the age of 3. Joined up during the war, and after the Armistice, resumed stage work. Screen debut in *White Heat* (Wilcox). It is said that Ronald Colman suggested to Samuel Goldwyn that Byron should take his place opposite Vilma Banky in *The Awakening* (U.A., 1928), and was thus instrumental in getting him to Hollywood

ALSO PLAYED IN: *Passion Island* (Pathe-all-British), *Victory* (Gau), *One of the Best* (Gains), *Tommy Atkins* (B.I.P.), *The Sacred Flame* (Warner), *The Dancers* (Fox), *The Reckless Hour* (F.N.), *The Lion and the Lamb* (Col), *The Deceiver* (Col), *Not Damaged* (Fox), *Monkey Nuts, Awakening* (U.A.), *Reckless Hour* (F.N.), *Last Flight* (F.N.), *Yellow Passport* (Fox), *Left Over Ladies* (Tiffany). *Blonde Baby* (Col), *The Menace* (Col), *Three Wise Girls* (Col.), *Vanity Fair* (Allied), *Sinners in the Sun* (Para), *Society Girl* (Fox), *Week-Ends Only* (Fox), *Shop Angel* (Pathé). *Exposure* (Premier), *This Sporting Age* (Col).

## C

**CABOT,** BRUCE. Real name, Jacques de Bujac. B. Carlsbad, New Mexico. Ht. 6 ft. Ed. Paris, University of Tours.

After a varied and adventurous career Cabot joined a stock company, and eventually found his way to Hollywood. He was used by Radio Pictures as "official tester," playing the male half of a love scene when a girl aspirant was having a test. Screen debut, *Roadhouse Murder* (Radio, 1932).

ALSO PLAYED IN: *What Price Hollywood?* (Radio), *Kong* (Radio),

**CAGNEY,** JAMES. B. New York City, July 17, 1904. Red hair, brown eyes. Ht. 5 ft. 8½ in. Wt. 10 st. 10 lb. Ed. Stuyvesant High School: Columbia University. M. Frances Vernon.

Was forced to abandon all ideas of art and higher education by having to support his family. Made use of his talent as soft shoe dancer and singer, and went into vaudeville (1921). Was discovered on the New York stage by Warner Brothers "scout" and sent to Hollywood. Film debut in *Sinners Holiday* (Warner, 1930).

ALSO PLAYED IN: *Steel Highway* (Warner), *Crowd Roars* (Warner), *Larceny Lane* (Warner), *Taxi* (Warner), *Winner Take All* (Warner), *Enemies of the Public* (Warner), *The Millionaire* (Warner), *Smart Money* (Warner), *A Handful of Clouds* (Warner), *Too Many Women* (Warner).

**CALTHROP,** DONALD. B. London, April 11, 1888 Dark brown hair, blue eyes. Ht. 5 ft. 8 in. Ed. St. Paul's School, London. M. Margaret Helen Ledward, 1913; dissolved: three children.

Made his first appearance on the stage in *A Wire Entanglement* (1906). In 1919 he turned his attention to British films

and is now regarded as one of the most prominent English character actors. Film debut *Gay Lord Quex* (London Film Company).

ALSO PLAYED IN: *Blackmail* (B.I.P.), *Loose Ends* (B.I.P.), *Uneasy Virtue* (B.I.P.), *Cape Forlorn* (B.I.P.), *The Ghost Train* (Gains), *Atlantic* (B.I.P.), *The Bells* (B. Sound Film Prod), *Murder* (B.I.P.), *Many Waters* (B.I.P.), *Money For Nothing* (B.I.P.), *Number 17* (B.I.P.), *Fires of Fate* (B.I.P.), *Maid of the Mountains* (B.I.P.), *Rome Express* (Gains), *Two Worlds* (B.I.P.), *F.P.I.* (Gau-Brit-U.F.A), *Early to Bed* (Gau-Brit.).

**CALVERT,** E. H. B. Alexandria, Va. Ed. West Point Military Academy.

Served fourteen years in the U.S. Army and resigned in 1900, with rank of captain. For a time he worked on the stage, then forsook it for four years and travelled in Europe, afterwards returning to the stage for a while. Finally gave up acting to go into business, but met E. Mason Hopper, then director of films for Essanay. Hopper persuaded him to accept his first film work—the lead in *The Love Test* (Essanay). He later became a director, and such stars as Gloria Swanson, Colleen Moore, Virginia Valli, Rod la Rocque, Ralph Graves, and Wallace Beery made their debuts under him. During the war worked in the film section of the U.S. War Department, afterwards starting his own motion picture company at Chattanooga, Ten. Arrived in Hollywood in 1920 as a free lance, but soon won a contract with Paramount.

ALSO PLAYED IN: *King Robert of Sicily* (Essanay), *The Legion of the Condemned* (Para), *Moran of the Marines* (Para), *The Greene Murder Case* (Para), *Darkened Rooms* (Para), *The Mighty* (Para), *The Virginian* (Para), *Dark Street* (F.N.), *The Studio Murder Case* (Para), *Half Shot at Sunrise* (Radio), *Behind the Make-up* (Para), *The Benson Murder Case* (Para), *Pack up your Troubles* (M.G.M.).

DIRECTED: (notably) *One Wonderful Night* (one of the first six-reelers ever made—Essanay), *The Man Trail* (Essanay), *The Slim Princess* (Essanay).

**CAMPBELL,** COLIN. B. Falkirk, Scotland. Blond hair, dark blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 11 lb. Ed. Whitgift School, Croydon.

During his twenty-three years' experience on the stage toured South Africa and Australia, and also played in New York. Made his screen debut, 1914, with the Vitagraph Company.

PLAYED IN: *The Man of Stone* (Selznick), *Cardigan, Tillie's Tomato Surprise* (Lubin), *The Girl from Nowhere* (Selzwick), *The White Monkey* (F.N.), *Big Boy* (Warner), *The Gay Diplomat* (Radio).

**CANTOR,** EDDIE. B. New York, Jan. 31, 1893. Black hair, dark brown eyes. Ht. 5 ft. 8 in. M. Ida Tobias, 1914: five children.

Is said to have been employed as messenger boy in Wall Street. Was discharged apparently because his comic antics made other employees laugh. Began on the stage in juvenile revue at the age of 16. A long and successful theatrical career followed this until, seeking wider fields to conquer, he finally turned his steps towards Hollywood. Film debut *Kid Boots* (Para, 1923).

ALSO PLAYED IN: *Special Delivery*, (Para), 1927 *Follies* (Para), *Glorifying the American Girl* (Para), *Whoopee* (U.A.), *Palmy Days* (U.A.), *Kid From Spain* (U.A.).

**CAREY,** HARRY. B. New York, 1880. Blond hair. Ht. 6 ft. Wt. 12 st. 12 lb. Ed. New York University. M. Olive Golden; 2 children.

Began his screen career with the Biograph Company, and has since worked in many Hollywood studios. Will long be remembered for his exceedingly fine performance in *Trader Horn* (M.G.M. 1931,).

ALSO PLAYED IN: *Satan Town* (Pathé), *The Frontier Trail* (Pathé), *Slide, Kelly, Slide* (M.G.M.), *A Little Journey* (M.G.M.), *Border Patrol* (Pathé), *Burning Bridges* (Pathé), *Trail of '98* (M.G.M.), *Border Devils* (Artclass), *Cavalier of the West* (Artclass), *Without Honour* (Triangle), *Law and Order* (Univ), *Bad Company* Rogers), *Last of the Mohicans* (Mascot).

**CAROL,** SUE. Real name Evelyn Lederer. B. Chicago, Ill., Oct. 30, 1908. Dark brown hair and eyes. Ht. 5 ft. 3 in. Wt. 7 st. 10 lb. Ed. Kemper Hall; National Park Seminary. M. Nick Stuart, July, 1929.

Was on holiday at Los Angeles in 1927, when a film director offered her a test. Minor parts followed. Since then she has worked her way to stardom. Made her screen debut in *Is Zat So?* (Fox, 1927).

ALSO PLAYED IN: *Skyscraper* (Pathé), *Cohens and Kellys in Paris* (Univ), *Captain Swagger* (Pathé), *Movietone Follies*, 1929 (Fox), *Why Leave Home?* (Fox).

*She's My Weakness* (Radio), *The Big Party* (Fox), *Dancing Sweeties* (Warner), *Check and Double Check* (Radio), *Graft* (Univ), *In Line of Duty* (Mono).

**CARR,** Alexander. B. Rumni, Russia, Mar. 7, 1878. M. Helen Cressman.

His first stage appearance was in vaudeville at St. Paul, Minn. Visited London in 1909, and again in 1921. Will be remembered for his characterization of " Mawruss " Perlmutter in *Potash and Perlmutter*, on the stage and in the film (F.N., 1923).

Also Played in : *The Beautiful Cheat* (Univ.), *Partners Again* (U.A.), *Dame Chance*, *April Fool* (Chadwick), *Divine Love* (Foy), *End of The World* (Pathé).

**CARRILLO,** Leo. B. Naples, Italy. Black hair, brown, eyes. Ht. 6 ft. 1 in. Wt. 12 st. 13 lb. Ed. Neapolitan University.

Don Leo went to U.S.A. and worked as a labourer. Later became cartoonist and reporter. Was a friend of Jack London and O. Henry. Received a stage offer and gradually worked his way to New York. He is an accomplished linguist, speaking Italian, Spanish, Chinese, Japanese, and English fluently. He made his screen debut in *Hell Bound* (Tiffany, 1931).

Also Played in : *Mister Antonio* (Tiffany), *Foreigner*, *Lasca of the Rio Grande* (Univ), *The Dove* (Radio), *The Guilty Generation* (Col), *Lost Men* (Univ), *Broken Wing* (Para), *Racetrack* (W.W.). *Cauliflower Alley* (Col.), *Second Fiddle* (Radio).

**CARROLL,** Madeleine. B. West Bromwich, Staffs, Feb. 26, 1906. Ash-blonde hair, blue eyes. Ht. 5 ft. 5 in. Ed. Birmingham University. M. Captain Philip Astley, Aug. 25, 1931.

Being determined to go on the stage, saved up the sum of £20, gave up her position as teacher at Hove and came to London. Agents were quick to take advantage of her talent and delightful personality, and it was not long before she made an appearance in *The Lash* on tour. Was first featured on the screen in *The Guns of Loos* (Stoll 1928). She is now devoting her attention exclusively to stage plays.

Also Played in : *The American Prisoner* (B.I.P.), *Atlantic* (B.I.P.), *Young Woodley* (B.I.P.), *The " W " Plan* (Burlington), *Escape* (A.T.P.), *Mme. Guillotine* (Fogwell), *Kissing Cup's Race* (Butchers), *Fascination* (B.I.P.), *Firstborn* (Gains), *School For Scandal* (Para Brit).

**CARROLL,** Nancy. Real name La Hiff. B. New York City, Nov. 19, 1906. Auburn hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 6 lb. Ed. Holy Trinity School. M. (1) Tim Kirkland ; one dau., Patricia ; div. 1931 ; (2) Francis Bolton-Mallory, July, 1931.

Began her stage career in 1923 appearing in several revues. Film debut 1927 with second lead in *Ladies Must Dress* (Fox). Her first talkie was *Shopworn Angel* (Para, 1929).

Also Played in : *Easy Come Easy Go* (Para), *The Water-hole* (Para), *Abie's Irish Rose* (Para), *The Shopworn Angel* (Para), *The Wolf of Wall Street* (Para), *Close Harmony* (Para), *Illusion* (Para), *The Dance of Life* (Para), *Sweetie* (Para), *Sin Sister* (Fox), *Dangerous Paradise* (Para), *Honey* (Para), *Paramount on Parade* (Para), *The Devil's Holiday* (Para), *Follow Thru'* (Para), *Laughter* (Para), *The Night Angel* (Para), *Stolen Heaven* (Para), *Wayward* (Para), *Personal Maid* (Para), *The Man I Killed* (Para), *Hot Saturday* (Para.), *Revolt* (Warner).

**CARVER,** Kathryn. Blonde. M. Adolphe Menjou.

Visited London in 1932 in company with her husband, who made the Eric Hakim film, *Two White Arms* (1932).

Played in : *Beware of Widows* (Univ), *Service for Ladies* (Para, silent), *Serenade* (Para), *No Defence* (Warner).

**CARVER,** Louise. Real name, Louise Spilger Murray. B. Davenport, Iowa, June 9, 1875. Ash-brown hair, hazel eyes. Ht. 5 ft. 9 in. Wt. 11 st. 11 lb. Ed. Davenport High School. Married.

First appearance in grand opera, Chicago, 1892, and for years was well known in operatic circles. Later became an impromptu comedienne. Began her screen career with the Mack Sennett company.

Played in : *The First One Hundred Years are the Worst* (Mack Sennett), *The Redeeming Sin* (Warner), *Shameless Behaviour*, *Big Trail* (Fox), *The Sap* (Warner), *Must We Marry ?* (Trinity).

**CASSON,** Ann. B. London, Nov. 6, 1915. Daughter of Sybil Thorndike, and Lewis Casson. Fair hair, blue eyes. Ed. privately.

Stage debut *A Christmas Carol* (1921). Toured with her parents in South Africa, 1928-29. Despite her youth this talented Ann Casson has already made a name for

herself on the screen. Her first film *Escape* (B.I.P., 1930) shows distinctly that she has inherited her parents' talent.

ALSO PLAYED IN: *Bachelor's Baby* (B.I.P.), *Number Seventeen* (B.I.P.), *The Shadow Between* (B.I.P.), *Dance Pretty Lady* (B.I.P.), *Marriage Bond* (A.R.P.).

**CATLETT,** WALTER. B. San Francisco, Cal., Feb. 4, 1889. Fair hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 12 st. 4 lb. Ed. St. Ignatius College, San Francisco. M. Ruth Verney.

Having had experience in musical comedy, opera and drama for thirty years, he entered pictures in 1929. Wrote the dialogue and also played a part in *Why Leave Home?* (Fox, 1929). Wrote the dialogue and starred in *Stage Struck* (Pathé, 1930).

ALSO PLAYED IN: *Happy Days* (Fox), *Let's Go Places* (Fox), *The Big Party* (Fox), *The Gay Nineties* (M.G.M.), *Front Page* (U.A.), *Platinum Blonde* (Col), *Maker of Men* (Col), *The Expert* (Warner), *Palmy Days* (U.A.), *It's Tough to Be Famous* (F.N.), *Cock of the Air* (U.A.), *Big City Blues* (Univ), *Penalty of Fame* (Univ), *Sky Devils* (U.A.), *Back Street* (Univ), *Rain* (Col), *Free, White and Twenty-One* (Radio).

**CAVANAGH,** PAUL. B. Chislehurst, Kent, Dec. 8, 1895. Black hair, blue eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Royal Grammar School, Newcastle-on-Tyne; Cambridge University.

Practised as a barrister-at-law; later turned his attention to the stage, making his first appearance at Croydon, 1924, in *It Pays To Advertise*. Featured in two European film productions, *Two Little Drummer Boys* (Samuelson), and *Tesha*, (B.I.P.) opposite Maria Corda. First talkie in America was *Strictly Unconventional* (M.G.M.).

ALSO PLAYED IN: *Born to Love* (Pathé), *The Devil to Pay* (U.A.), *The Storm* (Univ), *Grumpy* (Para), *Unfaithful* (Para), *The White Man* (M.G.M.), *The Devil's Lottery* (Fox), *Transgression* (R.K.O.), *Always Good-Bye* (Fox), *Heartbreak* (Fox), *The Crash* (Warner), *Bill of Divorcement* (Radio).

**CAWTHORN,** JOSEPH. B. New York. March 29. White hair, hazel eyes Ht. 5 ft. Ed. private tutor. M. Queenie Vassar.

Has been on the stage for over 50 years and left the footlights for the films in 1930, making his screen debut in *Dixiana* (Radio, 1930).

ALSO PLAYED IN: *The Secret Studio* (Fox), *Two Girls Wanted* (Fox), *Silk Legs* (Fox), *Hold 'Em, Yale* (Pathé), *Speakeasy* (Fox), *Street Girl* (Radio), *The Taming of the Shrew* (U.A.), *Jazz Heaven* (Radio), *Dance Hall* (Radio), *Princess and the Plumber* (Fox), *Waiting for the Bride* (Radio), *A Tailor-Made Man* (M.G.M.), *Kiki* (U.A.), *Strictly Confidential*, *The Runaround* (Radio), *Peach O'Reno* (Radio), *Deported* (Radio), *White Zombie* (Halperin), *Second Fiddle* (Radio).

**CELLIER,** FRANK. B. Surbiton, Feb. 23, 1884. Son of Francois Cellier, who was for 35 years musical director at the Savoy Theatre. Ed. Cranleigh. M. Florence Glossop-Harris; dissolved.

Was in business three years before making his stage debut in *Sweet Lavender*, 1903. Has since played innumerable roles in stage plays, bringing a wealth of experience to the screen.

PLAYED IN: *Her Reputation* (Para-Brit), *Tin Gods* (B.I.P.).

**CHALIAPIN,** FEODOR IVANOVITCH. B. Kazan, Russia, Feb. 1, 1873.

Famous Russian singer. Began life as a shoemaker's apprentice. Became successively railway clerk, porter and stevedore. At the age of seventeen joined a company of travelling singers and made his operatic debut in 1892, in *A Life for the Tsar*. As an operatic star has toured most of the principal cities of the world, one of his most famous parts being that of the Tsar Boris in *Boris Godounov*. Went to Germany to make a film for Kurt Weill, 1932. Was offered £5,000 to appear in the British film production *Don Quixote* (Nelson Films).

**CHANDLER,** HELEN. B. Charleston, S. Carolina, Feb. 1, 1906. Ash blonde hair, blue-grey eyes. Ht. 5 ft. 3 ins. Ed. School for theatrical children. M. Cyril Hume (novelist).

Has been on the stage since she was 8 years of age. When she was 12 she played one of the princes in John Barrymore's *Richard III*. After a successful stage career made her screen debut in *The Music Master* (Fox, 1927).

ALSO PLAYED IN: *Salute* (Fox), *Mother's Boy* (Pathé), *Rough Romance* (Fox), *Sky Hawk* (Fox), *Outward Bound* (Warner), *Dracula* (Univ), *Daybreak* (M.G.M), *Mother's Cry* (Univ), *The Last Flight* (F.N), *A House Divided* (Univ), *Top of the Bill* (Radio).

**CHANEY,** CREIGHTON. The son of the late Lon Chaney. Dark hair, dark eyes. Ht. 6 ft 2 in. Wt. 14 st. 9 lb. Ed. Hollywood High School.

It is said that Lon Chaney did not

wish his son to become an actor and that Creighton himself delayed his screen career for some considerable time by his refusal to take his father's name. His present contract with Radio specifies that he shall be known as "Creighton Chaney," and not as Lon Chaney, Jnr.

PLAYED IN : *The Last Frontier* (Radio).

**CHANEY,** LON. B. Colorado Springs, Col., April 1, 1883. Black hair, brown eyes. Ht. 5 ft. 9 in. Wt. 11 st. 1 lb. Ed. Colorado Springs Schools. M. Hazel Bennett 1910; son Creighton Chaney. D. Aug, 26, 1930.

Inherited a sense of pantomime from his parents, who were both deaf and dumb. On the stage as a boy; screen debut, 1912. Became famous after his portrayal of the bogus cripple in *The Miracle Man* (Para, 1919). Was over 12 years in pictures.

ALSO PLAYED IN : *All the Brothers were Valiant* (Irvin Willat), *Quincy Adams Sawyer* (M.G.), *The Hunchback of Notre Dame* (Univ), *That Devil Bateese* (Univ), *Treasure Island* (Para), *The Penalty* (Goldwyn), *Outside the Law* (Univ), *The Trap* (Univ), *Flesh and Blood* (Cummings), *Oliver Twist* (F.N.), *He Who Gets Slapped* (M.G.M.), *Tower of Lies* (M.G.M.), *The Monster* (M.G.M.), *The Unholy Three* (M.G.M.), *The Blackbird* (M.G.M.), *The Road to Mandalay* (M.G.M.), *Tell It to the Marines* (M.G.M.), *Mr. Wu* (M.G.M.), *The Unknown* (M.G.M.), *Mockery* (M.G.M.), *Laugh, Clown, Laugh* (M.G.M.), *While the City Sleeps* (M.G.M.), *West of Zanzibar* (M.G.M.), *Thunder* (Univ), *Where East is East* (Univ), *Phantom of the Opera* (Univ), *The Unholy Terror* (M.G.M.).

**CHAPLIN,** CHARLES. Full name Charles Spencer Chaplin. B. London, April 16, 1889. Dark brown hair, blue eyes. Ht. 5 ft. 6¼ in. Wt. 8 st. 10 lb. M. (1) Mildred Harris, 1918; div. 1920; (2) Lita Grey; two sons Charles and Sydney; div.

Was playing in Fred Karno's company in America when he received an invitation to act in comedies for the old Keystone Company, which he accepted. Later he appeared in 12 pictures for the Essanay Company, 12 for Mutual Film Corporation, and 8 for First National. Began producing for United Artists in 1925 (*See also under* Important Film Personalities).

ALSO PLAYED IN : *Caught in a Cabaret, Carmen* (Essanay), *The Tramp, The Floor Walker* (Mutual), *The Fireman* (Mutual), *The Pawnshop, A Dog's Life* (F.N.), *Shoulder Arms* (F.N.), *Sunnyside* (F.N.), *A Day's Pleasure* (F.N.), *The Kid* (F.N.) *The Idle Class* (F.N.), *Pay Day* (F.N.), *The Pilgrim* (F.N.), *The Gold Rush* (U.A.), *The Circus* (U.A.), *City Lights* (U.A.),

**CHASE,** CHARLEY. B. Baltimore, Maryland, Oct. 20th, 1893. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. M. Bebe Eltinge.

Has been in pictures eighteen years, thirteen of which he has been with the Hal Roach Comedies (M.G.M.). From time to time he leaves the screen to tour in vaudeville, where he first gained his stage experience. He can play fourteen different musical instruments.

PLAYED IN : *Modern Love* (Univ), *You Can't Buy Love* (Univ), *Stepping Out* (M.G.M.), *Leaping Love* (M.G.M.), *The Big Squawk* (M.G.M.), *Snappy Sneezer* (M.G.M.), *Crazy Fight* (M.G.M.), *The Real McCoy, Great Gobs* (M.G.M.), *Whispering Whoopee* (M.G.M.), *All Tied Up* (M.G.M.), *Fifty Million Husbands* (M.G.M.), *Fast Work* (M.G.M.).

**CHATTERTON,** RUTH. B. New York City, Dec. 24, 1894. Light brown hair, blue eyes. Ht. 5 ft. 2½ in. Wt. 7 st. 12 lb. Ed. Mrs. Hazen's private school, Palham Manor. M. (1) Ralph Forbes, 1925; div. Aug. 12, 1932; (2) George Brent, Aug. 13, 1932.

Began her career on the stage at 15, and owes her success in talkies to the long training she received in theatrical companies. Created a sensation in Aug., 1932, by marrying her leading man, George Brent, twenty-four hours after her divorce from Ralph Forbes was made absolute. Film debut in *Sins of the Fathers* (Para, 1928).

ALSO PLAYED IN : *The Doctor's Secret* (Para), *The Dummy* (Para), *Madam X* (M.G.M.), *The Laughing Lady* (Para), *Sarah and Son* (Para), *Charming Sinners* (Para), *The High Road* (M.G.M.), *The Lady of Scandal* (M.G.M.), *Paramount on Parade* (Para), *Anybody's Woman* (Para), *Once a Lady* (Para), *To-morrow and To-morrow* (Para), *The Right to Love* (Para), *Unfaithful* (Para), *The Magnificent Lie* (Para), *The Rich Are Always With Us* (Warner), *The Crash* (Warner).

**CHEE-AK,** B. nr. Candle, N.W. Alaska. P. mother, a pure-bred Eskimo; father, trapper, hunter and prospector Long, jet-black hair, dark brown eyes. Ht. 6 ft. 1 in Wt. 12 st. 12 lb Ed. Missionary School.

After a life of hardship and adventure, his first attempt at film acting was when Captain Frank Klein-Schmidt, the German explorer, attempted to film the

Eskimos but was forced to retreat. Later, acted as camera-man on the film *Iceberg*. Went to Hollywood, but after a brief visit returned to his native land, where Universal found him.

PLAYED IN: *Igloo* (Univ).

**CHERRILL,** VIRGINIA. B. Carthage, Ill., April 12, 1908. Blonde hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 7 st. 12 lb. Ed. Starrett Finishing School, Chicago. M. (1) Irving Adler; (2) William Rinelander Stewart, 1932.

Is unique in that she had never any idea or ambition to go on the screen. Was seen, however, by Charles Chaplin at a boxing contest and was persuaded by him to play the leading feminine role in *City Lights* (U.A., 1931).

ALSO PLAYED IN: *Girls Demand Excitement* (Fox), *The Brat* (Fox), *Delicious* (Fox).

**CHEVALIER,** MAURICE. B. Menilmontant, Paris, France, Sept. 12, 1893. Light brown hair, blue eyes. Ht. 5 ft. 11½ in. Wt. 11 st. 6 lb. M. Yvonne Vallee.

Was given his first opportunity by Mistinguette, the "Idol of Paris," who made him her dancing partner. Shortly after the war made an appearance at the Palace Theatre, London. It was not, however, until *Innocents of Paris* (Para, 1929), his first American film, was released, that he achieved his present popularity.

ALSO PLAYED IN: *The Love Parade* (Para), *The Big Pond* (Para), *Playboy of Paris* (Para), *Smiling Lieutenant* (Para), *Paramount on Parade* (Para), *Love Me To-night* (Para), *One Hour With You* (Para).

**CHEVRET,** LITA. B. Oakland, Cal. Dark-brown hair, light-brown eyes. Ht. 5 ft. 6½ in. Wt. 9 st. 1 lb. Ed. University of California,.

After gaining experience in a dramatic stock company, became a professional dancer. Entered pictures in 1928 in the first version of *Fox Follies* (Fox).

ALSO PLAYED IN: *Rio Rita* (Radio), *The Cuckoos* (Radio), *Pay-Off* (Radio), *Trader Ginsburg, Room and Board* (Realart), *Madame Julie* (Radio), *Everything's Rosie* (Radio), *Mystery of Compartment C, Ladies of the Jury* (Radio), *Girl Crazy* (Radio), *Melody of Life* (Radio), *What Price Hollywood?* (Radio), *The Big Flash* (Metro-Educ).

**CHRISTY,** DOROTHY. B. Reading, Pa. Fair hair, blue eyes. Ht. 5 ft. 6½ in. Wt. 9 st. 7 lb. M. Hal Christy.

Began her career as an understudy but quickly jumped into leading roles. After four years' stage experience got her first screen opportunity in the film *So This Is London* (Fox, 1930), with Will Rogers. This put an end to the hope she had cherished of becoming an opera singer, for after the first half-dozen films she found herself on the brink of stardom.

ALSO PLAYED IN: *Playboy of Paris* (Para), *Extravagance* (Tiffany), *Night Life in Reno* (Artclass), *Convicted* (Artclass), *Romeo in Pyjamas* (M.G.M.), *Stage Whispers* (Chesterfield), *The Murdock Affair* (Chesterfield), *Gentleman for a Day* (F.N.), *The Stoker* (Allied), *Arm of the Law* (Mono), *Cohens and Kellys in Hollywood* (Univ), *Forbidden Company* (Chesterfield), *The Devil and the Deep* (Para), 70,000 *Witnesses* (Para).

**CHRYSTALL,** BELLE. B. Fleetwood, Lancs, 1910. Dark hair, dark eyes. Ht. 5 ft. Ed. Convent, Preston; Westbourne High School, Poulton; Royal Academy of Dramatic Art.

Stage debut, *Crime* (1928). Her screen ambition led to a small part in the film, *A Warm Corner* (Gains, 1930), but no further luck came her way until the production of *Hindle Wakes* (Gau, 1931), when she played the rôle of Jenny Hawthorne, which set her on the road to film fame.

ALSO PLAYED IN: *The Frightened Lady* (Gains), *Hobson's Choice* (B.I.P.).

**CHURCHILL,** MARGUERITE. B. Kansas City, Mo., Dec. 25, 1910. Auburn hair, brown eyes. Ht. 5 ft. 6 in. Ed. the Professional Children's School, New York City; the Theatre Guild Dramatic School.

Marguerite showed exceptional acting ability at a very early age. She won two scholarships at the New York Theatre Guild Dramatic School, and by the time she was sixteen she was one of Broadway's youngest leading ladies. A Fox "scout" saw her on the stage and she was given a part in the film *The Diplomats* (Fox). Her first lead was opposite Paul Muni in *The Valiant* (Fox, 1929).

ALSO PLAYED IN: *Pleasure Crazed* (Fox), *They Had to See Paris* (Fox), *Seven Faces* (Fox), *Born Reckless* (Fox), *Good Intentions* (Fox), *Harmony at Home* (Fox), *The Big Trail* (Fox), *Girls Demand Excitement* (Fox), *Charlie Chan Carries On* (Fox), *Quick Millions* (Fox), *Riders of the Purple Sage* (Fox), *Ambassador Bill* (Fox), *Forgotten Commandments* (Para).

**CLAIRE,** Bernice. Real name Bernice Jahnigan. B. Oakland, Cal. Dark brown hair, blue eyes. Ht. 5 ft. 2½ in. Wt. 8 st. 4 lb. Ed. San Francisco.

Was at first attracted by the idea of writing Christmas plays for children, but was encouraged by her mother to take up theatrical studies and she eventually won through to the front rank in the theatre. First screen part in *No, No, Nanette* (F.N., 1930). Later signed a contract with First National.

Also Played in: *Song of the Flame* (F.N.), *Spring is Here* (F.N.), *Numbered Men* (F.N.), *Toast of the Legion* (F.N.), *Top Speed* (F.N.).

**CLAIRE,** Ina. Real name Ena Fagan. B. Washington, D.C., Oct. 15, 1892. Blonde hair, hazel eyes. Ht. 5 ft. 2 in. Ed. Washington. M. (1) James Whittaker; dissolved; (2) John Gilbert, 1929; div. Aug. 1932.

From the Ziegfeld Follies on Broadway she went to Hollywood where she made her first screen appearance in *Polly With a Past* (Metro, 1921).

Also Played in: *The Royal Family of Broadway* (Para), *Rebound* (Pathé), *The Greeks Had a Word for Them* (U.A.).

**CLARE,** Mary. B. London, July 17, 1894. Dark hair and eyes. M. Lieut. L. Mawhood.

Her first appearance on the stage was on tour in 1910. Came to London in 1912. Has since played a variety of theatrical rôles. Screen debut, *The Prince of Lovers* (Gau).

Also Played in: *The Skin Game* (Granger, silent), *The Constant Nymph* (Gains), *The Skin Game* (B.I.P.), *Hindle Wakes* (Gau), *Many Waters* (B.I.P.), *Keepers of Youth* (B.I.P.), *Gipsy Blood* (B.I.P.).

**CLARENCE,** O. B. B. London, March 25, 1870. Ed. Dover College and University Hospital. M. Hilda Forcutt, 1911; 1 dau. Pamela Lovell, 1914.

Well-known stage actor. Made his stage debut in 1890. Went to America in 1909 to star on the American stage and returned again to play in the West End.

Played in: *The Man from Chicago* (B.I.P.), *Keepers of Youth* (B.I.P.), *The Bells* (Pathé), *Jack's the Boy* (Gains), *Good Night Vienna* (B. & D.), *Flag Lieutenant* (B. & D.), *Perfect Understanding* (G. Swanson). *Help Yourself* (W.B.-F.N.), *The Barton Mystery* (Para-Brit), *Where is this Lady?* (Amalgamated Films Association).

**CLARK,** Harvey. B. Boston, Mass., 1886. Brown hair and eyes. Ht. 5 ft. 9 in. Wt. 11 st. 4 lb. Ed. Massachusetts College,

For many years was on the stage with Otis Skinner and Robert Hilliard; also appeared in his own act in vaudeville. Has had an extensive screen career, appearing with most of the prominent American companies.

Played in: *Rose of the Golden West* (F.N.), *Get Your Man* (Para), *The Magic Flame* (U.A.), *A Woman Against the World* (Tiffany), *Tragedy of Youth* (Tiffany), *He Who Gets Slapped* (M.G.), *Ladies' Night in a Turkish Bath* (F.N.), *Floating College* (Tiffany), *Camille* (U.A.), *The Rainbow* (Tiffany), *Anybody's Woman* (Para), *Seven Keys to Baldpate* (Radio), *Man Trouble* (Fox), *Going Wild* (F.N.), *The Optimist* (Pathé), *Red-Haired Woman* (M.G.M.), *Down to Earth* (Fox), *Those We Love* (Tiffany).

**CLARKE,** Mae. B. Philadelphia, Pa., Aug. 16, 1910. Brown hair and eyes. Ht. 5 ft. 4 in. Wt. 8 st. Ed. Atlantic City Junior High School. M. Lew Price; div.

She had a long stage experience in reviews and musical comedies, among them *Gay Paree* and *Manhattan Mary*, in which she was featured as a dancer. Earliest films *Big Time* (Fox, 1929), *Nix On Dames* (Fox, 1929).

Also Played in: *Men on Call* (Fox), *The Fall Guy* (Warner), *Impatient Maiden* (Univ), *Reckless Living* (Univ), *The Front Page* (U.A.), *Waterloo Bridge* (Univ) *Blonde Baby* (Col), *Frankenstein* (Univ), *Determination* (Col), *Three Wise Girls* (Col), *Night World* (Univ), *Breach of Promise* (W.W.).

**CLARKE-SMITH,** D. A. B. Montrose, Forfarshire, Aug. 2, 1888. Ed. Blackheath; Pembroke College, Oxford. M. Alice Bowes.

Was a member of the Oxford University Dramatic Society in 1910, and made his professional stage debut in *The Great Adventure* in 1913. Served in the Royal Artillery during the war and resumed his stage career in 1919. Has produced several plays. Screen debut *Atlantic* (B.I.P., 1930).

Also Played in: *Bracelets* (Gau), *Peace and Quiet* (Fox-Brit), *The Frightened Lady* (Gains), *Michael and Mary* (Gains),

*The Old Man* (B.I.), *Help Yourself* (W.B.-F.N.), *Whiteface* (Gains), *Illegal* (W.B.-F.N.), *A Voice Said Good-night* (W.B.-F.N.), *A Letter of Warning* (W.B.-F.N.).

**CLIVE,** Colin. B. St. Malo, France, Jan. 20, 1900. Dark brown hair, brown eyes. Ed. Stonyhurst College; R.M.C. Sandhurst. M. Jeanne de Casalis, 1929.

Save for a broken knee, might have now held a commission in His Majesty's forces. This accident, however, compelled him to seek a different career. He chose the stage and after a short period of study at the Royal Academy of Dramatic Art, made his first appearance at the Garrick Theatre in *The Eclipse*, 1919. Screen debut *Journey's End* (Tiffany, 1931).

Also Played in: *The Stronger Sex* (Gains), *Frankenstein* (Univ), *Lily Christine* (Para-Brit).

**CLYDE,** Andy. M. Elsie Tarron, Sept. 23, 1932.

A comedian well known for his amusing characterizations in the Educational Mack Sennett talking comedies. A stickler for character—allowed his beard to grow so that he could use it for screen purposes.

Played in: *Blindfold* (Fox), *Ships of the Night* (Rayart), *Midnight Daddies* (W.W.), *The Lunkhead* (Mack Sennett), *The Golfers* (Mack Sennett), *Hollywood Star* (Mack Sennett), *Bulls and Bears* (Mack Sennett), *The New Half-Back* (Mack Sennett), *Uppercut O'Brien* (Mack Sennett) *Scotch* (Mack Sennett), *Sugar Plum Papa* (Mack Sennett), *Match Play* (Mack Sennett), *Fat Wives for Thin* (Mack Sennett), *Campus Crushes* (Mack Sennett), *The Chumps* (Mack Sennett), *Goodbye Legs* (Mack Sennett), *Hello! Television* (Mack Sennett), *Average Husband* (Mack Sennett), *Vacation Loves* (Mack Sennett), *Half Holiday* (Mack Sennett), *Shopping With Wife* (Mack Sennett), *Heavens! My Husband* (Educ), *Speed in the Gay Nineties* (Educ), *Million Dollar Legs* (Para).

**CLYDE,** June. B. St. Joseph, Mo., Dec. 2, 1909. Blonde hair, brown eyes. Ht. 5 ft. 1¾ in. Wt. 7 st. 6 lb. Ed. Galileo High School, San Francisco. M. Thornton Freeland (director).

At the age of 9 appeared with the Duncan Sisters in the famous *Topsy and Eva* (U.A., 1927) and afterwards became a musical comedy actress. Began her screen career in singing pictures and has since played in dramatic productions.

Played in: *Secret Witness* (Col) *Tanned Legs* (Radio) *The Cuckoos* (Radio), *Midnight Mystery* (Radio), *Steady Company* (Univ), *The Virtuous Wife* (Col), *Racing Youth* (Univ), *Cohens and Kellys in Hollywood* (Univ), *File No.* 113 (Allied), *Radio Patrol* (Univ), *Back Street* (Univ), *Branded Men* (Tiffany) *Modern Madness* (Invicta), *All American* (Univ.)

**CODY,** Lew. B. Berlin, New Hampshire, Feb. 22, 1891. Black hair, brown eyes. Ht. 5 ft. 11½ in. Wt. 12 st. 8 lb. Ed. New Hampshire Macgill College. M. Mabel Normand, 1926, who died Feb. 23, 1930.

Was originally intended by his French parents for the medical profession but, ignoring their plans, became an actor instead. Is now generally regarded as the screen's most suave and sophisticated actor. Co-starred with Aileen Pringle for a long time in a series of domestic comedies. Film debut, *The Mating* (Vita, 1915).

Also Played in: *The Branded Soul* (Fox), *Treasure of the Sea* (Fox), *Don't Change Your Husband* (Artcraft), *The Beloved Cheater* (Lew Cody Film Co.), *The Sign on the Door* (F.N.), *Souls for Sale* (M.G.), *Within the Law* (F.N.), *The Shooting of Dan McGrew* (M.G.), *Rupert of Hentzau* (M.G.), *So This Is Marriage* (M.G.M.), *Man and Maid* (M.G.M.), *The Slave of Fashion* (M.G.M.), *The Sporting Venus* (M.G.M.), *Time the Comedian* (M.G.M.), *An Exchange of Wives* (M.G.M.), *His Secretary* (M.G.M.), *Monte Carlo* (M.G.M.), *Gay Deceiver* (M.G.M.), *The Demi-Bride* (M.G.M.), *A Single Man* (M.G.M.), *Beyond Victory* (Pathé), *What a Widow* (U.A.), *Divorce Among Friends* (Warner), *Three Rogues, A Woman of Experience* (Pathé), *The Tenderfoot* (F. N.), *Sweepstakes* (R.K.O.), *Meet the Wife* (Col.), *Three Girls Lost* (Fox), *Dishonoured* (Para), *Sporting Blood* (M.G.M.), *X marks the Spot* (Tiffany), *File No.* 113 (Allied), *A Parisian Romance* (Allied), *Madison Square Garden* (Para).

**COGHLAN,** Junior. B. New Haven, Conn., March 16, 1917. Brown hair and eyes. Ht. 4 ft. 2 in. Wt. 4 st. 7 lb.

His father, who is a doctor, hoped that his son would follow his profession, but Junior preferred the screen. He began as an extra and has since played important roles.

Played in: *The Road to Yesterday* (Pathé), *Bobbed Hair* (Warner), *Chasing Trouble* (Univ), *Skyrocket* (Pathé), *Mike* (M.G.M.), *Cause For Divorce* (Selznick), *Garrison's Finish, The Fourth Musketeer, Her Man o' War* (De Mille),

*The Yankee Clipper* (Pathé) *The Last Frontier* (Pathé), *Slide, Kelly, Slide* (M.G.M.), *The Country Doctor* (Pathé), *Gallagher* (Pathé), *Marked Money* (Pathé), *Square Shoulders* (Pathé), *River's End* (Warner), *Penrod and Sam* (F.N.), *Hell's House* (Allied), *Gentleman For a Day* (F.N.), *Fireman Save My Child* (F.N.).

**COLBERT,** Claudette. B. Paris, France, Sept. 13, 1905. Brown hair, large brown eyes. Ht. 5 ft. 4 in. Wt. 7 st. 4 lb. Ed. Paris; Washington Irving High School; The New York City Art Students' League. M. Norman Foster.

Taken to America when only eight years of age. Began her career in that country as stage designer. After having played only once on the stage in *The Wild Westcotts,* persuaded Brock Pemberton to believe she was a mature actress with several years' experience. The bluff worked well and thereafter only leading roles were assigned to her. Screen debut: *For the Love o' Mike* (Para).

Also Played in: *The Hole in the Wall* (Para), *The Lady Lies* (Para), *The Big Pond* (Para), *Young Man of Manhattan* (Para), *Smiling Lieutenant* (Para), *His Woman* (Para), *The Wiser Sex* (Para), *Manslaughter* (Para), *Misleading Lady* (Para), *Honour Among Lovers* (Para), *Secrets of a Secretary* (Para), *Man From Yesterday* (Para), *Phantom President* (Para), *Sign of the Cross* (Para).

**COLLIER,** William, Senr. B. New York City, Nov. 12, 1866. M. (1) Louise Allen; she d. 1909; (2) Paula Marr.

Made his first appearance on the stage when 11 years of age in a children's opera company playing *H.M.S. Pinafore.* A successful stage career followed, including four years in London, a tour of Australia, and a lengthy run of theatrical work in America. Started film work under Mack Sennett.

Also Played in: *Mr. Lemon of Orange* (Fox), *Six Cylinder Love* (Fox), *Annabelle's Affairs* (Fox), *Stepping Sisters* (Fox), *The Brat* (Fox), *After To-morrow* (Fox), *Mad Masquerade* (M.G.M.), *Madison Square Garden* (Para), *Hot Saturday* (Para).

**COLLIER,** William Jnr. B. New York City, February 12, 1903. Black hair, brown eyes. Ht. 5 ft. 10¾ in. Wt. 11 st. 1 lb. Ed. Collegiate High School, New York City.

Began stage career with his father at an early age and some years later made his screen debut in *The Bugle Call* (1916).

Also Played in: *The Wanderer* (Para), *Devil's Cargo* (Para), *The Rainmaker* (Para), *Tide of the Empire* (M.G.M.), *The Lion and the Mouse* (Warner), *College Widow* (Warner), *Dearie* (Warner), *The Desired Woman* (Warner), *One Stolen Night* (Warner), *Beware of Bachelors* (Warner), *Women They Talk About* (Warner), *The Donovan Affair* (Col), *The Bachelor Girl* (Col), *College Coquette* (Col), *Street Scene* (U.A.), *The Red Sword* (Radio), *New Orleans* (Tiffany), *Two Men and a Maid* (Tiffany), *Lummox* (U.A.), *Little Cæsar* (F.N.), *Hard-Boiled Rose* (Warner), *The Melody Man* (Col), *Cimarron* (R.K.O.), *Royal Romance* (Col), *Movietone Follies of* 1930 (Fox), *Rain or Shine* (Col), *Secret Witness* (Col), *Big Gamble* (Pathé), *Soul of the Slums* (Mayfair), *Sporting Chance* (Peerless), *Phantom Express* (Tec-Art), *File No.* 113 (Allied), *County Fair* (Mono), *Dancers in the Dark* (Para), *Samaritan* (Univ), *Fighting Gentleman* (International).

**COLLYER,** June. Real name Dorothea Heermanse. B. New York City, Aug. 19, 1907. Light brown hair, hazel eyes. Ht. 5 ft. 5 in. Wt. 8 st. 3 lb. Ed. New York; Knox Finishing School. M. Stuart Erwin, July 23, 1931; son, 1932.

A society girl with no stage experience, she was given two years' contract by Fox.

Played in: *East Side West Side* (Fox), *Four Sons* (Fox), *Hangman's House* (Fox), *Red Wine* (Fox), *Let's Make Whoopee* (Fox), *Not Quite Decent* (Fox), *Illusion* (Para) *River of Romance* (Para), *The Love Doctor* (Para), *The Pleasant Sin* (Independent), *Toast of the Legion* (F.N.) *Three Sisters* (Fox), *Byond Victory,* (Pathé), *Dude Ranch* (Para), *Alexander Hamilton* (Warner), *Damaged Love* (W.W.) *Sweet Kitty Bellairs* (Warner), *Extravagance* (Tiffany), *Charley's Aunt* (Col), *The Brat* (Fox), *Honeymoon Lane* (Para).

**COLMAN,** Ronald. B. Richmond, Surrey, Feb. 9, 1891. Dark brown hair and eyes. Ht. 5 ft. 11 in. Wt. 11 st. 4 lb. Ed. Littlehampton, Sussex. M. Thelma Raye, 1920; separated.

Having received no marked encouragement in England after several years' experience of the London stage and in British film studios, Ronald Colman made his way to America and was there chosen by Lillian Gish to support her in *The White Sister* (Inspiration, 1929).

Is now probably the most consistently popular actor in American films.

Also Played in: *Lady Windermere's Fan* (Warner), *Beau Geste* (Para), *The Dark Angel* (F.N.), *Thief in Paradise* (F.N.), *Stella Dallas* (U.A.), *His Supreme Moment* (F.N.), *Her Sister From Paris* (F.N.), *Romola* (M.G.), *Winning of Barbara Worth* (U.A.), *Magic Flame* (U.A.), *Night of Love* (U.A.), *The Rescue* (U.A.), *Two Lovers* (U.A.), *Bulldog Drummond* (U.A.), *Condemned* (U.A.), *Raffles* (U.A.), *Devil to Pay* (U.A.), *The Unholy Garden* (U.A.), *Arrowsmith* (U.A.), *I have been Faithful* (U.A.).

**COMPSON,** Betty. B. Beaver, Utah, March 18, 1897. Medium blonde hair, blue eyes. Ht. 5 ft. 2½ in. Wt. 8 st. Ed. Utah public schools. M. James Cruze; div., 1929.

Performed a violin turn on the vaudeville stage until the age of 18, when she made her screen debut in Al Christie Comedies (1915).

Also Played in: *Miracle Man* (Para), *Woman to Woman* (Cutts), *Docks of New York* (Para), *Barker* (F.N.), *The Spoilers* (Para), *Scarlet Seas* (F.N.), *Weary River* (F.N.), *Boudoir Diplomat* (Univ), *On With the Show* (Warner), *The Woman with Four Faces* (Para), *Street Girl* (R.K.O.), *Great Gabbo* (Sono-Art), *Blaze o' Glory* (Sono-Art), *Skin Deep* (Warner), *Those Who Dance* (Warner), *The Time, Place, and the Girl* (Warner), *Case of Sergeant Grischa* (Radio), *Woman to Woman* (talkie, Tiffany), *Midnight Mystery* (Radio), *Second Wife* (Radio), *Czar of Broadway* (Univ), *Inside the Lines* (Radio), *The Lady Refuses* (Radio), *Gay Diplomat* (Radio), *Silver Lining* (Patrician), *Forgotten Women* (Mono), *Three Who Loved* (R.K.O.), *The Virtuous Husband* (Univ), *She Got What She Wanted* (Tiffany).

**COMPTON** Fay. B. London, Sept. 18, 1894. Red hair, grey eyes. Wt. 8 st. 8 lb. Ed. Leatherhead Court, Surrey; Paris. M. (1) H. G. Pelissier; he d. 1913; (2) Laurie de Frece; (3) Leon Quartermaine.

Daughter of theatrical parents, it was natural that she should turn to the stage. First appearance at the Royal Albert Hall, 1906. Went to New York to play at the Shubert Theatre, 1914. Returned again to the West End. Film debut in *One Summer's Day*. Made her first talkie at Hollywood, *Fashions in Love*, with Adolphe Menjou (Para, 1929).

Also Played in: *A Woman of No Importance* (Ideal), *A Bill of Divorcement* (Ideal), *This Freedom* (Ideal), *Loves of Mary Queen of Scots* (Ideal), *Claude Duval* (Gau-Brit), *Eleventh Commandment* (Gau-Brit). *The Happy Ending* (Gau-Brit), *Settled Out of Court* (Gau-Brit), *Somehow Good* (F.N.), *Zero, London Love* (Bromhead), *Tell England* (B.I.F.), *Cape Forlorn* (B.I.P.), *Uneasy Virtue* (B.I.P.).

**COMPTON,** Juliette. B. Columbia, Georgia, May 3, 1902. Black hair, blue eyes. Ht. 5 ft. 6 in. Wt. 8 st. 13 lb. Ed. Private school. M. James Bertram Dec. 1926.

Played in *Ziegfeld Follies* and C. B. Cochran's shows in England. Starred in English pictures for five years. Played with Dorothy Gish in *Nell Gwyn* (Para-Brit, 1926). Went to America to make films in 1926.

Also Played in: *Chinese Bungalow* (Stoll), *Scarlet Pimpernel* (B. & D.), *Woman to Woman* (Cutts), *Ladies of Leisure* (Col), *Anybody's Woman* (Para), *Morocco* (Para), *Kick In* (Para), *Women Love Once* (Para), *Unfaithful* (Para), *We Three* (F.N.), *No One Man* (Para), *Husband's Holiday* (Para), *Westward Passage* (Radio), *Rich Man's Folly* (Para), *The Devil and the Deep* (Para), *The Man Called Back* (Tiffany), *Match King* (Warner).

**CONKLIN,** Chester. B. Oskaloosa, Iowa, Jan. 11, 1888. Brown hair, blue eyes. Ht. 5 ft. 5 in. Wt. 10 st. 12 lb. Ed. Oskaloosa public schools. M. Minnie Goodwin.

Has been stage actor and circus clown. Played for five years in the Keystone comedies and has since appeared in important character roles in American pictures.

Also Played in: *Greed* (M.G.), *The Galloping Fish* (F.N.), *A Social Celebrity* (Para), *A Woman of the World* (Para), *Say It Again* (Para), *We're in the Navy Now* (Para), *A Kiss in a Taxi* (Para), *Cabaret* (Para), *Rubber Heels* (Para), *Tell it to Sweeney* (Para), *Two Flaming Youths* (U.A.), *Fools For Luck* (Para), *Gentlemen Prefer Blondes* (Para), *Tillie's Punctured Romance* (Para), *'Varsity* (Para), *Marquis Preferred* (Para), *The Big Noise* (F.N.), *Taxi* (Radio), *McFadden's Flats* (F.N.), *The Haunted House* (F.N.), *The Wilderness Woman* (F.N.), *The House of Horror* (F.N.), *Stairs of Sand* (Para), *The Studio Murder Case* (Para), *Sunset Pass* (Para), *The Virginian* (Para), *Swing High* (Pathé), *The Master Sweeper* (Vita), *Her Majesty Love* (F.N.), *The New Yorker* (Col).

**CONROY,** Frank. B. Derby, Oct. 14, 1890. Ed. Derby. M. Helen Robbins.

First appearance on the stage at Scarborough, in *Macbeth*. Played a succession of Shakespearean parts. American stage debut 1915. Later, organized and built the Greenwich Village Theatre, New York, where he directed and acted in repertory.

Played in: *Disorderly Conduct* (Fox), *West of Broadway* (M.G.M.).

**CONTI,** Albert (Capt.). Real name, Albert de Conti Cedassamare. B. Trieste, (then Austrian) Jan. 29, 1887. Brown hair, and eyes. Ht. 6 ft.1 in. Wt. 12 st. 12 lb. Ed. St. Paul, Austria, High School; Law College at Graz, Austria. M. Patricia Cross.

Has travelled a great deal and specialized in law and natural sciences. Erich von Stroheim introduced him to pictures in 1922.

Played in: *Eagle* (U.A.), *Alex the Great* (Radio), *Magnificent Flirt* (Para), *Dry Martini* (Fox), *Captain Lash* (Fox), *Lady of the Night* (U.A.), *Merry-Go-Round* (Univ), *The Merry Widow* (M.G.), *Camille* (U.A.), *Saturday's Children* (F.N.), *Jazz Heaven* (R.K.O.), *Show People* (M.G.M.), *He Loved the Ladies* (Christie), *The Melody Man* (Col), *Monte Carlo* (Para), *Average Husband* (Mack Sennett), *One Romantic Night* (U.A.), *Madam Satan* (M.G.M.), *Morocco* (Para), *Sea Legs* (Para), *This Modern Age* (M.G.M.), *Reputation* (Radio), *The Doomed Battalion* (Univ), *As You Desire Me* (M.G.M.), *Freaks* (M.G.M., not shown in Britain), *Shopworn* (Col), *Gigolette* (Tec-Art), *Second Fiddle* (Radio).

**COOGAN,** Jackie. B. Los Angeles, Oct. 26, 1915. Brown hair, brown eyes. Ht. 5 ft. Ed. Urban Military Academy, Los Angeles; Villanova College, California.

Takes after his mother who, at the age of five, was playing the title role in *Little Lord Fauntleroy*. Jackie made his stage debut at the age of 2, when he escaped from his father's dressing-room and ran on to the stage, afterwards becoming part of the show. At 4½ he made his screen debut in *The Kid* with Charlie Chaplin (F.N. 1920). By the time he was 10 it was reported that he had made over £200,000. Visited London in 1924 and again in 1928, when he appeared with his father in a sketch at the London Palladium. For a few years he was not seen on the screen but was finishing his education. Came back to pictures in *Tom Sawyer* (Para, 1931).

Also Played in: *Peck's Bad Boy* (F.N.), *Oliver Twist* (Fox), *Circus Days* (F.N.), *Little Robinson Crusoe* (M.G.), *The Rag Man* (M.G.), *Old Clothes* (M.G.), *The Bugle Call* (M.G.M.), *Buttons* (M.G.M.), *Huckleberry Finn* (Para).

**COOGAN,** Robert. Dark hair, dark eyes.

Younger brother of Jackie Cooga and bears a striking resemblance to his brother when at the same age. Made his screen debut in *Skippy* (Para, 1931), and proved himself to be a brilliant child actor.

Also Played in: *Sooky* (Para), *Sky Bride* (Para).

**COOK,** Clyde. B. Port McQuarrie, Australia, Dec. 16, 1891. Ed. in Australia. M. Alice Knowlton.

Made his stage debut in pantomime at the age of 6, and achieved success as a dancer in London, Paris and New York. Was a star of the silent days, known as the "rubber" comedian. Played in Hal Roach Comedies.

Also Played in: *Southern Justice* (Bluebird), *The Greater Law* (Bluebird), *Up or Down* (Triangle), *Triangle* (Triangle), *Soldiers of Fortune* (Hodkinson), *He Who Gets Slapped* (M.G.M.), *Lazybones* (Fox), *The Broncho Express*, *So This Is Marriage* (M.G.M.), *Winning of Barbara Worth* (U.A.), *Moonlight and Roses* (Pathé), *Should Sailors Marry?* (Pathé), *Starvation Blues* (Pathé), *What's the World Coming To?* (Pathé), *Wandering Papas* (Pathé), *Wife Tamers* (Pathé), *Scared Stiff* (Pathé), *White Gold* (Pathé), *The Brute* (Warner), *Simple Sis* (Warner), *The Climbers* (Warner), *A Sailor's Sweetheart* (Warner), *Celebrity* (Pathé), *Miss Nobody* (Pathé), *The Dawn Patrol* (M.G.M.), *Beware of Married Men* (Warner), *In the Headlines* (Warner), *A Dangerous Woman* (Para), *Captain Lash* (Fox), *Women Everywhere* (Fox), *Masquerade* (Fox), *Strong Boy* (Fox), *Taming of the Shrew* (U.A.), *Lucky in Love* (Pathé), *Jazz Heaven* (Radio), *Officer O'Brien* (Pathé), *The Dude Wrangler* (W.W.), *Sunny* (F.N.), *The Feminine Touch* (W. W.), *Wings of Adventure* (Tiffany), *Never the Twain Shall Meet* (M.G.M.), *Dawn Patrol* (F.N.), *Daybreak* (M.G.M.), *Secret Witness* (Col), *The Engineer's Daughter* (Radio), *What Price Taxi?* (M.G.M.), *Blondie of the Follies* (M.G.M.).

**COOK,** Donald. B. Portland, Ore., Sept. 26. Dark hair and eyes. Ht. 5 ft. 11 in. Wt. 10 st. 5 lb. Ed. in Portland. M. Frances Beranger; div. 1931.

Achieved considerable success on the legitimate stage. His first screen work was in shorts, which finally led to a long-term contract to Warner Brothers.

ALSO PLAYED IN: *Party Husband* (F.N.), *Side Show* (Warner), *Enemies of the Public* (Warner), *So Big* (Warner), *The Lost Lady* (F.N.), *Eastside* (Warner), *The Silent Voice* (Warner), *The Mad Genius* (Warner), *Heart of New York* (Warner), *The Trial of Vivienne Ware* (Fox), *Washington Merry-Go-Round* (Col), *Conqueror* (R.K.O.), *Penguin Pool Mystery* (R.K.O.).

**COOMBE,** CAROL. Daughter of Sir Thomas and Lady Coombe. B. Sydney, Australia, 1911. Blonde.

Left Australia to come to England to play in British films. Started as an extra and got her first real part in *The Ghost Train* (Gains).

ALSO PLAYED IN: *The Strangler* (B.I.P.), *Help Yourself* (W.B.-F.N.), *The Rasp* (Westminster).

**COOPER,** GARY. Full name Frank J. Cooper. B. Helena, Montana, May 7, 1901. Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 12 st. 12 lb. Ed. Dunstable School, England; Iowa College.

Came over to England when ten years of age, to be educated at Dunstable School. An untimely car accident compelled him to return to the United States, where some years later he began earning his living as a newspaper cartoonist. His first important film was *The Winning of Barbara Worth* (U.A., 1926).

ALSO PLAYED IN: *It* (Para), *Legion of the Condemned* (Para), *Wings* (Para), *Arizona Bound* (Para), *Nevada* (Para), *Beau Sabreur* (Para), *Doomsday* (Para), *Half a Bride* (Para), *The First Kiss* (Para), *The Shopworn Angel* (Para), *Wolf Song* (Para), *Lilac Time* (F.N.), *Betrayal* (Para), *The Virginian* (Para), *Seven Days Leave* (Para), *Only the Brave* (Para), *The Texan* (Para), *Morocco* (Para), *His Woman* (Para), *Fighting Caravans* (Para), *City Streets* (Para), *I Take This Woman* (Para), *A Man From Wyoming* (Para), *The Devil and the Deep* (Para), *Farewell to Arms* (Para).

**COOPER,** JACKIE. B. Los Angeles, September 16, 1923. Fair hair, blue eyes.

No child actor has captured the public imagination to such an extent as this youngster, who acts with a subtlety and restraint impossible in any but a genius. Made several films with various companies, some time before he was given prominent roles. His present popularity is entirely due to his performance in *Skippy* (Para, 1931).

ALSO PLAYED IN: *Fox Movietone Follies* (Fox), *Sunnyside Up* (Fox), *Our Gang* (Hal Roach), *Sooky* (Para), *The Champ* (M.G.M.), *Donovan's Kid* (Radio), *When a Fellow Needs a Friend* (M.G.M.), *After Divorce* (M.G.M.).

**COOPER,** RICHARD. B. Harrow-on-the-Hill, 1893. Brown hair, brown eyes.

Stage debut with Granville Barker, 1913. Will be remembered for his excellent characterization of the title role of *Charley's Aunt*. Film debut *At the Villa Rose* (Twickenham, 1929).

ALSO PLAYED IN: *House of the Arrow* (Twickenham), *Bed and Breakfast* (Gau), *The Last Hour* (Nettlefold), *Enter The Queen* (Starcraft), *Kissing Cup's Race* (Butchers), *Lord Richard in the Pantry* (Twickenham), *The Officers' Mess* (Para-Brit), *Black Coffee* (Twickenham), *Rodney Steps In* (Real-Art), *The First Mrs. Fraser* (Sterling), *Once Bitten* (Twickenham), *Other Mrs. Phipps* (Twickenham), *Double Dealing* (Twickenham).

**CORBETT,** LEONORA. B. London, June 28, 1909. Light brown hair, grey-blue eyes. Ht. 5 ft. 7 in. Wt. 8 st. 11 lb. Ed. Oxford High School, Oxford

Gained acting experience at the Festival Theatre, Cambridge. Toured in *Young Woodley*. Played at the Embassy Theatre, Swiss Cottage, London. Screen debut, *Love on Wheels* (Gains, 1932).

**CORBIN,** VIRGINIA LEE. B. Prescott, Arizona, Dec. 5, 1910. Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 6 lb. Ed. by private tutor.

Made her screen debut at the age of 4, and played in *Babes in the Wood* and *Jack and the Beanstalk*. Also in vaudeville. Left the screen to be educated, but returned again in 1926. Stage experience includes three years with the Orpheum circuit.

ALSO PLAYED IN: *The City that Never Sleeps* (Para), *The Whole Town's Talking* (Univ), *The Cloud Rider* (Warner), *North Star* (Pathé), *The Perfect Sap* (F.N.), *Ladies at Play* (F.N.), *Hands Up* (Para), *Bare Knees* (Gotham), *Head of the Family* (Gotham), *Knee High* (Gotham), *A Chorus Lady* (Gotham), *The Honeymoon Express* (Warner), *Footlights and Fools* (F.N.), *No Place to Go* (F.N.), *Forgotten Women* (Mono), *X Marks the Spot* (Tiffany), *Shotgun Pass* (Col).

PLATE 5

*United Artists*

CHARLES CHAPLIN

PLATE 6 *M.G.M.*

JOAN CRAWFORD

PLATE 7 *Paramount*

MAURICE CHEVALIER

PLATE 8 *Paramount*

MARLENE DIETRICH

**CORDA,** Maria. Real name Maria Korda. B. Deva, Hungary, May 4, 1902. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 13 lb. Ed. in Budapest. M. Alexander Korda; div.

Began her career as a dancer at the Royal Opera in Budapest. Screen experience started in 1921, when she appeared in *Dance Fever*, and *A Modern Dubarry* for U.F.A.

Also Played in: *The Last Days of Pompeii* (S.I.G.F.), *Le Danseur de Madame* (Foreign), *Moon of Israel* (Radio) *Tesha* (B.I.P.), *Private Life of Helen of Troy* (F.N.), *Love and the Devil* (F.N.).

**CORTEZ,** Ricardo. Real name Jacob Kranz. B. Vienna, Sept. 19, 1899. Black hair, brown eyes. Ht. 6 ft. 1 in. Wt. 12 st. 7 lb. Ed. New York. M. Alma Rubens, who died Jan. 21, 1931.

Was born of very poor parents and, like other famous people in New York, began life by selling newspapers in the streets. Some years later he gained a little experience on the stage and was then engaged as a contract player for Paramount, two of his best-known early films being *Sixty Cents an Hour* (1923) and *In the Name of Love* (1925).

Also Played in: *Children of Jazz* (Para), *Not So Long Ago* (Para), *The Pony Express* (Para), *The Private Life of Helen of Troy* (F.N.), *A Grain of Dust* (Tiffany), *The Gun-runner* (Tiffany), *Midstream* (Tiffany), *New Orleans* (Tiffany), *Torrent* (Cosmo), *Volcano* (Para), *By Whose Hand?* (Col), *Sorrows of Satan* (U.A.), *Phantom in the House* (Continental), *The Younger Generation* (Col), *Excess Baggage* (M.G.M.), *The Lost Zeppelin* (Tiffany), *Her Man* (Pathé), *No One Man* (Para), *Men of Chance* (Radio), *Melody of Life* (Radio), *Transgression* (Radio), *The Mad Marriage* (Radio), *Bad Company* (Pathé), *Reckless Living* (Univ), *Is My Face Red?* (Radio), *Deported* (Radio), *Big Business Girl* (F.N.), *Behind Office Doors* (Radio), *The Maltese Falcon* (Warner), *White Shoulders* (Radio), *Phantom of Crestwood* (Radio).

**COSTELLO,** Dolores. B. Pittsburg, Pa. Sept. 17, 1905. Daughter of Maurice Costello, stage and screen star. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Ed. privately. M. John Barrymore; one daughter, Dolores; son, John Blythe.

Appeared when quite a child with her sister Helen in their father's productions. Abandoned the screen for some years to become an artists' model and later to pursue a theatrical career. Returned to the screen in 1924. Film debut *Bobbed Hair* (Warner, 1925).

Also Played in: *The Sea Beast* (Warner), *Bride of the Storm* (Warner), *Little Irish Girl* (Warner), *A Million Bid* (Warner), *His Lady* (Warner), *The College Widow* (Warner), *When a Man Loves* (Warner), *Old San Francisco* (Warner), *Heart of Maryland* (Warner), *Glorious Betsy* (Warner), *Tenderloin* (Warner), *Noah's Ark* (Warner), *The Redeeming Sin* (Warner), *Glad Rag Doll* (Warner), *Madonna of Avenue A* (Warner), *Hearts in Exile* (Warner), *Second Choice* (Warner), *Show of Shows* (Warner), *Fame* (F.N.), *Expensive Women* (F.N.).

**COSTELLO,** Helene. B. New York City, 1903. Daughter of Maurice Costello, the famous star. Brown hair, brown eyes. Ht. 5 ft. 2 in. Ed. Lady-cliff-on-the-Hudson, New York. M. Lowell Sherman, 1930; div., 1932.

Was well-known as a child screen star. Made her debut at the age of six, and appeared in several films, together with her younger sister, Dolores.

Also Played in: *Don Juan* (Warner), *Good Time Charlie* (Warner), *Husbands for Rent* (Warner), *Fortune Hunter* (Warner), *Lights of New York* (Warner), *Heart of Maryland* (Warner), *Broncho Buster* (Univ), *In Old Kentucky* (M.G.M.), *Broken Barriers* (M.G.M.), *The Fatal Warning*, *When Dreams Come True* (Rayart).

**COURTNEIDGE,** Cicely. B. Sydney, N.S.W. April 1st, 1893. M. Jack Hulbert.

First appearance on the stage in *A Midsummer Night's Dream*, 1901. Appeared almost continuously since then. Was given a first screen opportunity by Walter Forde in *The Ghost Train* (Gains), 1931.

Also Played in: *Jack's the Boy* (Gains), *Happy Ever After* (Gau-Brit).

**CRAMER,** Richard. B. Bryan, Ohio, July 3, 1889. Brown hair, grey eyes. Ht. 6 ft. Wt. 15 st. Ed. Ohio State University.

Achieved considerable success as a stage star, having played for ten years on Broadway. Made his film debut in 1928.

Played in: *Hell's Island* (Col), *American Tragedy* (Para. banned in Britain), *Air Police* (W.W.), *Dancing Dynamite* (Talmadge), *The Air Patrol* (Univ), *In Line of Duty* (Mono), *Hell Bent for 'Frisco* (W.W.), *Is There Justice?* (W.W.) *Strange Love of Molly Louvain* (F.N.), *Pack Up Your Troubles* (M.G.M.).

**CRANE,** PHYLLIS. Real name Francis. B. Calgary, Alta., Aug. 7, 1912. Blonde hair, hazel eyes. Ht. 5 ft. 2 in. Wt. 7 st. 9 lb. Ed. private schools.

Began her stage career at the early age of seven in vaudeville, and later became a member of a stock company in Seattle and Vancouver. Her screen experience includes ingenue and comedienne leads.

PLAYED IN: *Stolen Kisses* (Warner), *Coquette* (U.A.), *College Life* (M.G.M.), *Ticklish Business* (White), *Forward Pass* (F.N.), *The Doll Shop* (M.G.M.), *The Girl Said No* (M.G.M.), *College Lovers* (F.N.), *Hot and How* (Educ), *Hold the Babies* (Pathé), *Possessed* (M.G.M.). The following "Hollywood Girl" Comedies: *Three Hollywood Girls, Crashing Hollywood, The Lure of Hollywood, Queenie of Hollywood.* The following "Mermaid" Comedies: *Keep Laughing, It's a Cinch.*

**CRAWFORD,** JOAN. Real Name, Billie Cassin. B. San Antonio, Texas, March 23, 1908. Auburn hair, blue eyes. Ht. 5 ft. 4 in. M. Douglas Fairbanks jun. June 3, 1929.

Has fought harder for her success than most people in that very hard-fighting place, Hollywood. Brought up in an unhappy and impoverished household, Joan always kept before her an ambition to succeed as a dancer. Spent some years as a servant-pupil at a convent school, but eventually ran away. Worked for a time in a store, until she had saved enough money to live while looking for a job on the stage. Self-confidence and good fortune at last landed her in the chorus of a musical show. It was then she made her first change of name and was known for some time on the comedy stage as Lucille le Sueur. Failed to pass her first screen test, but later was given another opportunity followed by a part in *Pretty Ladies* (M.G.M. 1925). Visited Britain, 1932, with her husband.

ALSO PLAYED IN: *Sally, Irene and Mary* (M.G.M.), *Paris* (M.G.M.), *Tramp, Tramp, Tramp* (F.N.), *Understanding Heart* (M.G.M.), *Winners of the Wilderness* (M.G.M.), *Taxi Dancer* (M.G.M.), *Twelve Miles Out* (M.G.M.), *The Unknown* (M.G.M.), *Screen Fever* (M.G.M.), *Eternal Youth, Rose-Marie* (M.G.M.), *Four Walls* (M.G.M.), *Our Dancing Daughters* (M.G.M.), *Untamed* (M.G.M.), *Dance, Fools, Dance* (M.G.M.), *Our Blushing Brides* (M.G.M.), *This Modern Age* (M.G.M.), *Laughing Sinners* (M.G.M.), *Montana Moon* (M.G.M.), *Hollywood Review* (M.G.M.), *Our Modern Maidens* (M.G.M.), *Dream of Love* (M.G.M.), *The Duke Steps Out* (M.G.M.), *Within the Law* (M.G.M.), *Grand Hotel* (M.G.M.), *Letty Lynton* (M.G.M.), *Rain* (Col).

**CRAWFORD,** KATHRYN. Real name, Kathryn Crawford Moran. B. Wellsboro, Pa., Oct. 5, 1908. Brown hair, grey eyes. Ht. 5 ft. 2 in. Wt. 8 st. 3 lb. Ed. New Jersey, New York, Los Angeles, Chicago. M. Wesley Ruggles; div.

At one time was a shop assistant who studied singing and eventually went into musical comedy. She was singing in Los Angeles in *Hit the Deck* when she received her first movie contract.

PLAYED IN: *The Kid's Clever* (Univ), *The Concentratin' Kid* (Univ), *Safety in Numbers* (Para), *Emma* (M.G.M.), *Happy Landing* (M.G.M.), *Grand Hotel* (M.G.M), *New Morals For Old* (M.G.M.).

**CREWS,** LAURA HOPE. B. San Francisco, 1880. Ed. San Francisco.

Made her stage debut as a child of four and, after completing her education, launched forth into a brilliant theatrical career. London stage debut in 1909.

PLAYED IN: *Charming Sinners* (Para), *New Morals for Old* (M.G.M.), *Rockabye* (Radio).

**CROMWELL,** RICHARD. Real name Roy Radabaugh. B. Los Angeles, Cal., Jan. 8, 1910. Light-brown hair, grey-blue eyes. Ht. 5 ft. 10 in. Wt. 10 st. 8 lb. Ed. Long Beach High School; Chouinard Art School.

Achieved fame as an artist by making masks of famous actresses and painting panels for their houses. Owns a small art store on Sunset Boulevard, Hollywood. After doing a couple of days' work as an extra in *The King of Jazz* (Univ, 1930), he decided to take up the screen as a career. One outstanding film is *Tol'able David* (Col, 1930).

ALSO PLAYED IN: *Fifty Fathoms Deep* (Col), *Shanghaied Love* (Col), *Maker of Men* (Col), *Emma* (M.G.M.), *Tom Brown of Culver* (Univ), *Strange Love of Molly Louvain* (F.N.), *Are These Our Children?* (Radio), *That's my Boy* (Col).

**CUMMINGS,** CONSTANCE. B. Seattle, Washington. Ed. Washington.

Studied dancing and voice culture during her school days and, on the completion of her education, went straight to New York to make a bid for fame. Appeared in many successful productions. Gave a brilliant screen performance in *The Criminal Code* (Col, 1931). Was selected as a Wampas Baby Star, 1931.

Also Played in: *The Last Parade* (Col), *Lover Come Back* (Col), *The Guilty Generation* (Col), *Travelling Husbands* (Radio), *Behind the Mask* (Col), *The Big Timer* (Col), *Attorney for the Defence* (Col), *Movie Crazy* (Para), *American Madness* (Col), *The Last Man* (Col), *Night after Night* (Para).

**CURRIE,** Clive. B. Birmingham, March 26, 1877. Light-brown hair, blue-grey eyes. Ht. 5 ft. 8 in. Wt. 11 st. 6 lb. Ed. Latymer School, London.

Earlier in his career was articled to a firm of chartered accountants. First stage appearance walking on in *The Sign of the Cross*, Lyric Theatre, 1896. Toured the provinces with his own Shakespearean company. Was at the Old Vic and appeared with such celebrities as Sir Herbert Tree and H. B. Irving. Founder of the Repertory Players and the Interlude Players.

Played in: *Good Night Vienna* (B.& D.), *Money Means Nothing* (Para-Brit).

**CUSTER,** Bob. B. Frankfort, Kentucky, Oct. 18, 1898. Dark brown hair, hazel eyes. Ht. 6 ft.

Once known as Raymond Anthony Glenn. Was an engineer, then a cowboy. Finally he became a Western star.

Played in: *Code of the West* (Para), *The Valley of Bravery* (Radio), *The Dead Line* (Radio), *The Dude Cowboy* (Action), *Ridin' Streak* (Radio), *Bulldog Pluck* (Radio), *Galloping Thunder* (Radio), *The Last Round Up* (Syndicate), *The Fighting Terror* (Syndicate), *The Oklahoma Kid* (Syndicate), *Arizona Days* (Radio), *Law of the Mounted* (Syndicate), *Parting of the Trails* (Syndicate), *O'Malley Rides Alone* (Syndicate), *Covered Wagon Trails* (Syndicate), *Riders of the Rio Grande* (Syndicate), *Riders of the North* (Syndicate), *Under Texas Skies* (Syndicate), *Quick-Trigger Lee* (Big Four), *Scarlet Brand* (Big Four), *Mark of the Spur* (Big Four), *Vultures of the Law* (Equity).

## D

**DADE,** Frances. B. Philadelphia, Pa., Feb. 14, 1910. Blue eyes. Ht. 5 ft. 5 in. Wt. 7 st. 12 lb.

Began her career by touring America and Canada with stock companies. Film debut, *Grumpy* (Para).

Also Played in: *Raffles* (U.A.), *Dracula* (Univ), *Mother's Millions* (Univ), *Seed* (Univ), *Daughter of the Dragon* (Para), *Pleasure* (Artclass).

**DAGOVER,** Lil. Real name, Lilitts Daghofer. B. Madioen, Java, in Dutch East Indies, 1894. Dark-brown hair, greenish-brown eyes. M. three times; (3) J. Witt; 1 daughter.

Made her first stage appearance at the age of 12. Following a successful career in European stage plays and pictures, went to Hollywood under contract to Warner's.

Played in: *The Cabinet of Dr. Caligari* (Decla), *Destiny* (Decla Bioskop), *Tartuffe the Hypocrite* (U.F.A.), *Elizabeth of Austria* (Tobis), *Woman from Monte Carlo* (F.N.), *The White Devil* (U.F.A.), *Congress Dances* (U.F.A.), *Between Worlds* (Weiss Bros.), *Discord* (Pathé), *Beyond the Wall* (State Rights), *Love Makes Us Blind* (U.F.A.), *Two Brothers* (U.F.A.), *Hungarian Rhapsody* (Para).

**DAMITA,** Lili. B. Paris, France, July 10, 1907. Blonde hair, deep brown eyes. Ht. 5 ft. 6 in. Ed. at convents in Lisbon, Portugal, Spain and Greece.

Began her career by dancing at the Opera de Paris. Succeeded Mistinguette, the famous dancer, as the star at the Casino de Paris revue. Later, toured Europe with a company of players organized by her mother. Screen debut for the Felner Company in Berlin. Samuel Goldwyn, on a visit to that city, saw her, signed her up on a long-term contract and dispatched her to Hollywood. American film debut, *The Rescue* (U.A., 1928).

Also Played in: *The Bridge of San Luis Rey* (M.G.M.), *The Cock-eyed World* (Fox), *The Woman Between* (R.K.O.), *Friends and Lovers* (R.K.O.), *Fighting Caravans* (Para), *Madame Julie* (R.K.O.), *This is the Night* (Para), *Goldie Gets Along* (Radio), *The Match King* (F.N.).

**DANE,** Karl. Real name Karl Daen. B. Copenhagen, Denmark, Oct. 12, 1886. Brown hair, blue eyes. Ht. 6 ft. 3¼ in. Wt. 14 st. 9 lb. Ed. Copenhagen.

Made his first appearance at the age of 14 in a theatre at Copenhagen owned by his father, and has since worked on stage and screen alternately. His first film was *My Four Years in Germany* (State Rights, 1918).

Also Played in: *Big Parade* (M.G.M.), *La Boheme* (M.G.M.), *The Scarlet Letter* (M.G.M.), *The Red Mill* (M.G.M.),

*Rookies* (M.G.M.), *Circus Rookies* (M.G.M.), *Brotherly Love* (M.G.M.), *All At Sea* (M.G.M.), *China Bound* (M.G.M.), *Alias Jimmy Valentine* (M.G.M.), *Speedway* (M.G.M.), *Navy Blues* (M.G.M.), *The Trail of '98* (M.G.M.), *The Duke Steps Out* (M.G.M.), *The Big House* (M.G.M.), *Speak Easily* (M.G.M.).

**DANIELS,** Bebe. B. Dallas, Texas, Jan. 14, 1901. Black hair, brown eyes. Ht. 5 ft. 3 in. Wt. 8 st. Ed. Sacred Heart Convent, Los Angeles. M. Ben Lyon, Jan. 14, 1930; one daughter, Barbara, b. Sept. 9, 1931.

Began her career on the stage when four years of age, and at seven was already playing an important part in *A Common Enemy.* Screen debut with Selig Polyscope Company, and was Harold Lloyd's leading lady at thirteen, their earliest films together being *The Lonesome Luke* comedies.

Also Played in: *Senorita* (Para), *Monsieur Beaucaire* (Para), *Volcano* (Para), *She's a Sheik* (Para), *Swim, Girl, Swim* (Para), *Rio Rita* (R.K.O.), *Dixiana* (R.K.O.), *Love Comes Along* (R.K.O.), *Reaching for the Moon* (U.A.), *My Past* (Warner), *Honour of the Family* (Warner), *The Maltese Falcon* (Warner), *Lawful Larceny* (R.K.O.), *Silver Dollar* (Warner).

**D'ARCY,** Roy. Real name Roy F. Guisti. B. San Francisco, Cal., Feb. 10, 1894. Dark brown hair, blue-grey eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. Teichman's Gymnasium, Leipzig, Germany; University of Jena, Germany. M. Mrs. L. Rhinock-Duffy, 1926; div.; re-married 1929.

On leaving college he went to live in South America, where he spent his time ranching and accompanying explorers into the Brazilian jungle. Started his stage career in New York, and later played in Los Angeles, where Erich Von Stroheim secured him for the role of Crown Prince in *The Merry Widow* (M.G.M., 1925), *King of the Khyber Rifles* (Fox). He has since achieved fame in attractive villain roles.

Also Played in: *Graustark* (F.N.), *Beverly of Graustark* (M.G.M.), *Grey Hat* (M.G.M.), *La Boheme* (M.G.M.), *The Temptress* (M.G.M.), *On Ze Boulevard* (M.G.M.), *Buttons* (M.G.M.), *Valencia* (M.G.M.), *Bardelys the Magnificent* (M.G.M.), *His Night* (M.G.M.), *Stolen Kisses* (Warner), *Beware of Blondes* (Col), *Trelawney of the Wells* (M.G.M.), *The Last Warning* (Univ), *Girls Gone Wild* (Fox), *Woman from Hell* (Fox), *The Black Watch* (Fox), *Romance* (M.G.M.), *Love Bound* (Peerless), *The Gay Buckaroo* (Allied). *File No.* 113 (Allied), *Discarded Lovers* (Tower), *The Shadow of the Eagle* (Ideal), *Love Bound* (New World), *From Broadway to Cheyenne* (Mono), *Sherlock Holmes* (Fox).

**DARRO,** Frankie. B. Chicago, Dec. 22, 1918.

Screen debut when five years of age in *Judgment of the Storm* (Radio, 1924), in which he appeared with his father.

Also Played in: *Judgment of the Hills* (Ideal), *The Circus Kid* (Ideal), *The Desert Pirate* (Radio), *So Big* (F.N. Silent), *Idaho Red* (Ideal), *Pride of Pawnee* (R.K.O.), *Little Micky Grogan* (Radio), *When the Law Rides* (Radio), *Trail of the Horse Thieves* (Ideal), *The Lightning Warrior* (Ideal), *Hearts and Spangles* (Gotham), *Blaze of Glory* (W.W.), *The Mad Genius* (Warner), *The Rainbow Man* (Para), *Old Greatheart* (Radio), *So Big* (F.N.), *The Flesh and the Devil* (M.G.M.), *Smashing Through* (Equity), *Amateur Daddy* (Fox), *Three on a Match* (Warner).

**DARROW,** John. Real name, Harry Simpson. B. New York City, July 17, 1907. Brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 11 lb. Ed. high school in New York City.

Was a popular juvenile lead on the New York stage before making his debut in films, 1929. One of his best-known performances occurred in *Hell's Angels* (U.A., 1930).

Also Played in: *High School Hero* (Fox), *The Racket* (Para), *Prep and Pep* (Fox), *The Argyle Case* (Warner), *Cheer Up and Smile* (Fox), *Second Chances* (Chesterfield), *Forbidden Company* (Chesterfield), *Dream Mother* (Chesterfield), *Vacation Loves* (Mack Sennett), *Everything's Rosie* (Radio), *Girls Gone Wild* (Fox), *Top of the Bill* (Radio), *The Lady Refuses* (Radio), *Fanny Foley Herself* (Radio), *The Bargain* (F.N.), *Alias Mary Smith* (Mayfair), *All American* (Univ).

**DAVENPORT,** A. Bromley. B. Oct. 29, 1867, Baginton, Warwickshire. Grey hair. Ht. 5 ft. 10 in. Ed. Eton. M. Adelaide Marie Burdillat, Aug. 1921.

Stage debut, Siberia, 1892. Almost continually on the stage throughout the whole of this century. Is well known also in British studios where he often plays character roles. Screen debut in *The Great Gay Road* (Broadwest).

Also Played in: *Persistent Lovers* (George Clark), *The Bigamist* (George Clark), *Boy Woodburn* (George Clark), *For Fortune* (George Clark), *Maid of the Silver Sea* (George Clark), *Horace* (Temple), *Running Water* (Stoll), *Sally*

*Bishop* (Stoll), *Fox Farm* (George Clark), *Starlit Garden* (George Clark), *Bonnie Prince Charlie* (Gau), *What the Butler Saw* (Gau), *Physician* (Gau), *Glad Eye* (Gau), *Glorious Youth* (F.N.), *Blue Peter* (Brit Filmcraft), *The Flight Commander* (B.I.P.), *Spangles* (Brit Filmcraft), *The American Prisoner* (B.I.P.), *Too Many Crooks* (George King), *Captivation* (Ideal), *Glamour* (B.I.P.), *Mischief* (B. & D.), *Flat No. 9* (Twickenham), *When London Sleeps* (Twickenham), *Mr. Bill the Conqueror* (B.I.P.), *Money Means Nothing* (Para-Brit), *Return of Raffles* (W. P.-Nettlefold), *Self-Made Lady* (G. King).

**DAVIES,** Marion. Real name, Marion Douras. B. New York City, Jan. 3, 1900. Golden hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 8 lb. Ed. Convent of the Sacred Heart, Hastings, New York.

One of the few girls who stepped straight out of a convent into a dancing troupe in an American production of *Chu Chin Chow*, 1916. Thence to the screen, where, without very much difficulty, she rose to the top of her profession. Screen debut, *Runaway Romany* (Pathé, 1918). Is now reputed to be one of Hollywood's wealthiest actresses.

Also Played in: *April Folly* (Lasky), *Restless Sex* (Lasky), *Yolanda* (M.G.), *When Knighthood was in Flower* (Cosmo), *Little Old New York* (Cosmo), *Beverly of Graustark* (M.G.M.), *Tilly the Toiler* (M.G.M.), *Quality Street* (M.G.M.), *The Fair Co-Ed* (M.G.M.), *The Patsy* (M.G.M.), *Cardboard Lover* (M.G.M.), *The Hollywood Revue* (M.G.M.), *Marianne* (M.G.M.), *Show People* (M.G.M.), *Zander the Great* (M.G.), *Not So Dumb* (M.G.M.), *Bachelor Father* (M.G.M.), *It's A Wise Child* (M.G.M.), *Daughter of Luxury* (M.G.M.), *Polly of the Circus* (M.G.M.), *The Gay Nineties* (M.G.M.), *Blondie of the Follies* (M.G.M.).

**DAVIS,** Bette. Real name, Ruth Elizabeth. B. Lowell, Mass., April 5, 1908. Blonde hair, blue eyes. Ht. 5 ft. 3 in. Wt. 7 st. 10 lb. Ed. Cushing Academy, Ashburnham, Mass. M. Harmon O. Nelson, Jnr., 1932.

Following extensive experience of the stage, made her film debut in Dec., 1930, one of her earliest pictures being *Bad Sister* (Univ, 1931).

Also Played in: *Seed* (Univ), *Waterloo Bridge* (Univ), *Juvenile Court, The Menace* (Col), *The Silent Voice* (Warner), *So Big* (Warner), *Hell's House* (Allied), *Crowd Roars* (Warner), *The Dark Horse* (Warner), *Old Greatheart* (Radio), *The Rich are Always With Us* (F.N.), *Cabin in the Cotton* (Warner), *Three on a Match* (Warner), *Silver Dollar* (Warner), *Twenty Thousand Years in Sing Sing* (Warner).

**D'AVRIL,** Yola. B. Lille, France, April 8, 1907. Brown hair, grey-blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. Sacred Heart Convent, Paris; Lycée Michot, Paris. M. Edward Ward, Oct. 15, 1930; div. Aug., 1931.

Received her stage training in Paris, Lisbon, Barcelona and Brussels, touring with a comedy called *Paris d'Amuse*. Later danced in Canada for about six months. Screen debut in the crowds with Paramount.

Played in: *Orchids, Valley of Ghosts, She Goes to War* (U.A.), *Hot for Paris* (Fox), *Shanghai Lady* (Univ), *All Quiet on the Western Front* (Univ), *The Right of Way* (F.N.), *Those Three French Girls* (M.G.M.), *Common Law* (Pathé), *Cock of the Air* (Col), *Sky Devils* (U.A.), *Beauty and the Boss* (Warner), *Passport to Hell* (Fox), *The Man from Yesterday* (Para), *A Parisian Romance* (Allied), *Revolt* (Warner), *The Bad One* (U.A.).

**DAY,** Alice. B. Colorado Springs, Col., Nov. 7, 1905. Brown hair, blue eyes. Ed. Salt Lake City.

In 1922 she moved with her family to Los Angeles, where she made her screen debut as a Mack Sennett bathing beauty. Is sister to Marceline Day.

Played in: *Little Johnny Jones* (Warner), *Woman on the Jury* (F.N.), *Secreto* (F.N.), *Waiter from the Ritz* (Para), *Night Life* (Tiffany), *Smart Set* (M.G.M.), *Phyllis of the Follies* (Univ), *Red Hot Speed* (Univ.), *Times Square* (Gotham), *Skin Deep* (Warner), *Is Everybody Happy?* (Warner), *The Melody Man* (Col), *Love and Kisses, The Love Racket* (F.N.), *Little Johnny Jones* (F.N.), *The Gorilla* (F.N.), *In the Next Room* (F.N.), *Hot Curves* (Tiffany), *Viennese Nights* (Warner), *Ladies in Love* (Chesterfield), *Two-Fisted Law* (Col).

**DAY,** Marceline. B. Colorado Springs, April 24, 1908. Medium brown hair, blue-grey eyes. Ht. 5 ft. 3 in. Wt. 7 st. 7lb. Ed. Venice, Cal. High School. M. Arthur J. Klein, April, 1931.

Has been leading woman for Harry Langdon, Stan Laurel, Charley Chase, Hoot Gibson, William Desmond, Edwin Cobb, Robert Fraser and others. Also appeared with John Barrymore in *The Beloved Rogue* (U.A., 1927).

Also Played in: *White Outlaw* (Univ), *The Big City* (M.G.M.), *The Wild Party*

(Para), *The One Woman Idea* (Fox), *Trent's Last Case* (Fox), *Temple Tower* (Tiffany), *Sunny Skies* (Tiffany), *The Barrier* (M.G.M.), *The Mad Parade* (Para), *The Sky Raiders* (Col), *Fightin' Mad* (Tiffany), *Texas Sheriff* (Col), *Train Mystery* (Continental), *Arm of the Law* (Mono), *The Fighting Fool* (Col), *From Broadway to Cheyenne* (Mono).

**DE BRULIER,** NIGEL. Black hair, brown eyes. Ht. 5 ft. 8 in. Wt. 9 st. 2 lb.

Has done extensive screen work in Hollywood, playing with Pioneer, Fox, Allied, Selznick, M.G.M. and Warner.

PLAYED IN: *The Beloved Rogue* (U.A.), *The Gaucho* (U.A.), *Four Horsemen of the Apocalypse* (M.G.), *The Three Musketeers* (U.A.), *Salome* (U.A.), *Hunchback of Notre Dame* (Univ), *The Romance of a Queen* (M.G.), *Rupert of Hentzau* (M.G.), *Ben Hur* (M.G.M.), *Don Juan* (Warner), *Two Lovers* (U.A.), *Loves of an Actress* (Para), *The Divine Sinner* (Rayart), *Me. Gangster* (Fox), *Wings* (Para), *The Wheel of Life* (Para), *The Iron Mask* (U.A.), *Noah's Ark* (Warner), *Green Goddess* (Warner), *Golden Dawn* (Warner), *Moby Dick* (Warner), *Son of India* (M.G.M.), *Miss Pinkerton* (F.N.), *Thru' Different Eyes* (Fox).

**DEE,** FRANCES. B. Los Angeles, Nov. 26. Brown hair, blue eyes. Ht. 5 ft. 3 in. Wt. 7 st. 9 lb. Ed. University of Chicago.

First work on the screen was for Fox. A very successful performance in a small part in *Follow Thru'* gained for her a Paramount contract, 1930.

ALSO PLAYED IN: *Playboy of Paris* (Para), *Along Came Youth* (Para), *Caught* (Para), *June Moon* (Para), *An American Tragedy* (Para. not shown in this country), *Rich Man's Folly* (Para), *Nice Women* (Univ), *The Reckless Age* (Para), *Sky Bride* (Para), *Strange Case of Clara Deane* (Para), *Love is a Racket* (F.N.), *Night of June* 13 (Para).

**DELANEY,** CHARLES. B. New York City, Aug. 9, 1897. Brown hair, brown eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 8 lb. M. Mary Meek.

After brief stage experience took up film work, one of his earliest films being *The Main Event* (Pathé, 1927).

ALSO PLAYED IN: *Kathleen Mavourneen* (Fox), *College Days* (Tiffany), *The Cohens and Kellys* (Univ), *'Frisco Sally Levy* (M.G.M.,), *The Thirteenth Hour* (M.G.M.), *Love Lorn, The Adventurer* (M.G.M.), *The Branded Man* (Gotham), *After the Storm* (Gotham), *Home, James* (Univ), *Show Girl* (F.N.), *Do Your Duty* (F.N.), *The Air Circus* (Fox), *Stool Pigeon* (Col), *The River* (Fox), *The Fakir* (Col), *Broadway Babies* (F.N.), *Hard to Get* (F.N.), *Girl from Woolworth's* (F.N.), *Around the Corner* (Col), *Air Police* (W.W.), *Hell Bent for 'Frisco* (W.W.), *Endurance Flight* (Radio), *Millie* (Radio) *Air Patrol* (Univ), *The Man Hunter* (Warner), *The Big Timer* (Col), *Pretty Ankles* (Like), *Lonesome Trail, Hearts of Humanity* (Majestic).

**DELL,** CLAUDIA. Real name, Claudia Dell Smith. B. San Antonio, Texas, Jan. 10, 1910. Blonde hair, hazel eyes. Ht. 5 ft. 5 in. Wt. 8 st. 4 lb. Ed. San Antonio High School; Mexico City School.

A chance meeting with Flo Ziegfeld soon after she left school, resulted in her being given a part in his Follies. Later she came to London with the company, *Merry Mary*. Warner Bros. gave her her first screen opportunity in *Sweet Kitty Bellairs* (1930).

ALSO PLAYED IN: *Big Boy* (Warner), *Fifty Million Frenchmen* (Warner), *Bachelor Apartment* (Radio), *Sit Tight* (Warner), *Sporting Chance* (Peerless), *Left-Over Ladies* (Tiffany), *Her Dilemma* (Para), *Scandal for Sale* (Univ), *Destry Rides Again* (Univ), *Midnight Lady* (Chesterfield), *Hearts of Humanity* (Majestic).

**DEL RIO,** DOLORES. Maiden name, Asunsolo. B. Durango, Mexico, Aug. 3, 1905. Black hair, brown eyes. Ht. 5 ft. 3½ in. Wt. 8 st. 3 lb. Ed. St. Joseph's Convent, Mexico City. M. (1) Jaime Martinez del Rio; he d. 1928; (2) Cedric Gibbons (art director of Metro-Goldwyn-Mayer), Aug. 1930.

Is an accomplished linguist, speaking Spanish, French, German and English. Made her screen debut in 1925 in the film *Joanna* (F.N.). Visited London in Aug., 1928.

ALSO PLAYED IN: *What Price Glory?* (Fox), *High Steppers* (F.N.), *Pals First* (F.N.), *Resurrection* (U.A.), *Ramona* (U.A.), *Revenge* (U.A.), *The Red Dance* (Fox), *Evangeline* (U.A.), *Trail of '98* (M.G.M.), *The Bad One* (U.A.), *Hell's Harbour* (U.A.), *The Dove* (Radio), *Bird of Paradise* (Radio).

**DELROY,** IRENE. B. Bloomington, Ill. Light brown hair, blue eyes. Ht. 5 ft. 2 in. Ed. Chicago; New York.

Her stage debut was with Mary Garden

in Grand Opera as a singer and toe dancer. Has appeared in opera with Galli Curci, and Rosa Raisa in musical comedy, and with the Ziegfeld Follies, playing the lead in *Follow Thru'* and other shows. Made her screen debut in 1930 in *Oh, Sailor, Behave!* (Warner).

Also Played in: *The Life of the Party* (Warner), *Divorce Among Friends* (Warner), *Men of the Sky* (F.N.).

**DENNY,** Reginald. B. Richmond, Surrey, Nov. 21, 1891. Brown hair, blue eyes. Ht. 6 ft. Wt. 12 st. 10 lb. Ed. College of St. Francis Xavier, Sussex. M. four times. (1) Betsy Lee; (2) Irene Haisman, 1913; dau. 1917; (3) Kay Johnson; (4) "Bubbles" Steifel, 1928; son, Reg Jnr., 1931.

Made his appearance on the stage long before he knew the proper significance of words as the Infant Prince in *A Royal Family*. Is an experienced baritone operatic singer and has toured most parts of the world. Particularly fond of relating how an appearance before Hindu potentates in India saved him from starvation. Film debut 1919 with Universal, one of his earliest films being *The Leather Pushers*, a series of boxing films made independently at first and then for Universal.

Also Played in: *Jenny Lind* (M.G.M.), *Romeo in Pyjamas* (M.G.M.), *Kiki* (U.A.), *Madame Satan* (M.G.M.), *Those Three French Girls* (M.G.M.), *Strange Justice* (R.K.O.), *Abysmal Brute* (Univ), *Oh, Doctor* (Univ), *Sporting Youth* (Univ), *I'll Show You the Town* (Univ), *What Happened to Jones* (Univ), *That's My Daddy* (Univ), *Stepping Out* (M.G.M.).

**DE PUTTI,** Lya. B. Nr. Budapest, in Vesce, Hungary, 1904. Black hair, dark brown eyes. Ht. 5 ft. 2 in. Wt. 7 st. 7 lb. Daughter of Baron de Putti. Ed. Sacre Coeur Convent. M. (1) Zoltan de Szepessy, 1919; 2 dau. Maria and Doudou; div.; (2) Count Louis Christianson. D. in America, 1931.

Deciding on a theatrical career, she quickly became première danseuse in Russian classical ballet at Winter Garden in Berlin. Made her film debut in *The Hindu Tombstone* (U.F.A., 1921), *Vaudeville* (U.F.A.), the sensational film produced by E. A. Dupont followed this, and she very soon became world renowned. Went to America, where she was given the principal part in *God Gave Me Twenty Cents* (Para, 1926).

Also Played in: *Sorrows of Satan* (Para), *Manon Lescaut* (U.F.A.), *Prince of Tempters* (F.N.), *Midnight Rose* (Univ), *Buck Privates* (Univ), *The Informer* (B.I.P.).

**DEVINE,** Andy. B. Flagstaff, Arizona, Oct. 7, 1905. Fair hair, blue eyes. Ht. 6 ft. 1¾ ins. Wt. 13 st. 8 lb. Ed. University of Santa Clara; Saint Benedicts College; Arizona State College.

Once gave up pictures "for ever" because he had nearly starved as an extra. Is now a Universal contract feature lead. He used to look forward to the summer months so that he could work as beach "lifeguard" and resume eating. Came into prominence by his small part in *The Vigour of Youth* (Univ, 1931).

Also Played in: *Fireman Save My Child* (F.N.), *The Impatient Maiden* (Univ), *Three Wise Girls* (Col), *Man Wanted* (Warner), *Radio Patrol* (Univ), *Fast Companions* (Univ), *Tom Brown of Culver* (Univ), *The Man from Yesterday* (Para), *All American* (Univ).

**DIETRICH,** Marlene. B. Berlin, Dec. 27, 1902. Red-gold hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. at a private school, Weimar; Musical Academy in Berlin. M. Rudolph Sieber; one dau., Maria.

But for an accident to her wrist, Marlene might to-day have been equally famous as a pianist. This, however, proved a blessing in disguise, as it led her to seek a career on the stage and ultimately to delight millions of cinema-goers by her brilliant performances in films directed by Von Sternberg. Was engaged by Paramount on long-term contract after the showing of *The Blue Angel* in Hollywood (1930).

Also Played in: *I Kiss Your Hand, Madame* (Superfilms) *Three Loves* (German), *Manon Lescaut* (U.F.A.), *Morocco* (Para), *Dishonoured* (Para), *Shanghai Express* (Para), *The Blonde Venus* (Para).

**DIGGES,** Dudley. B. England.

First became famous in plays performed by the Theatre Guild of New York. Was seen on the screen for the first time in *Outward Bound* (Warner); which film was shown only under special licence in Britain. Also played the part of the prison governor in the Ronald Colman film *Condemned* (U.A., 1929).

Also Played in: *Devotion* (Radio), *Alexander Hamilton* (Warner), *The Ruling Voice* (F.N.), *The Honourable Mr. Wong* (Warner), *The Strange Case of Clara*

*Deane* (Para), *The Roar of the Dragon* (Radio), *The Maltese Falcon* (Warner), *The First Year* (Fox), *Tess of the Storm Country* (Fox).

**DILLAWAY,** Donald. B. New York City, March 17, 1905. Dark brown hair, brown eyes. Ht. 6 ft. Wt. 10 st. 10 lb. Ed. public schools at New York, and Meriden, Conn.; Cornell University; University of Buffalo.

Made his theatrical debut at the age of twelve as a singer. Among the numerous plays in which he appeared are *House Party*, *Fast Life*, *Courage*, *Flight*, etc. First talkie rôle, Dick Cameron in *Min and Bill* (M.G.M.).

Also Played in: *Body and Soul* (Fox), *Young as You Feel* (Fox), *Mr. Lemon of Orange* (Fox), *Cimarron* (Radio), *Platinum Blonde* (Col), *Men in Her Life* (Col), *Reputation* (Radio), *Strange Love of Molly Louvain* (F.N.), *Attorney for the Defense* (Col), *Pack Up Your Troubles* (M.G.M.), *She Wanted a Millionaire* (Fox), *Miss Pinkerton* (F.N.), *Night Mayor* (Col).

**DINEHART,** Allan. B. Missoula, Montana, U.S.A., 1889.

Was educated for the Church but decided to go on the stage. For many years was a prominent figure in variety and on the dramatic stage.

Played in: *Trial of Vivienne Ware* (Fox), *The Brat* (Fox), *Disorderly Conduct* (Fox), *Street of Women* (Warner), *Bachelor's Affair* (Fox), *Almost Married* (Fox), *Week-Ends Only* (Fox), *Penalty of Fame* (Univ), *I Am a Fugitive* (Warner), *Silver Dollar* (Warner).

**DIX,** Dorothy. B. London Feb. 27, 1892. M. (1) Jameson Thomas; dissolved; (2) T. Vezey-Strong.

Stage debut, Lyric Theatre, Dec. 2, 1907, in *Monsieur Beaucaire*. Screen debut, *The First Mrs. Fraser* (Sterling, 1932).

**DIX,** Richard. Real name, Ernest Carlton Brimmer. B. St. Paul, Minn., July 18, 1894. Dark brown hair, brown eyes. Ht. 6 ft. Wt. 11 st. 11 lb. Ed. St. Paul High School; University of Minnesota. M. Winifred Coe, Oct. 20, 1931.

After a long and varied career in stock companies was signed up by Morosco. Film debut *Not Guilty* (F.N., 1921.)

Also Played in: *The Woman with Four Faces* (Para), *The Christian* (Goldwyn), *Nothing But the Truth* (Para), *The Wheel of Life* (Para), *Vanishing Race*, *Redskin* (Para), *Lovin' the Ladies* (Radio), *Cimarron* (Radio), *Seven Keys to Baldpate* (Radio), *The Ten Commandments* (Para), *Donovan's Kid* (Radio), *The Public Defender* (Radio), *Secret Service* (Radio), *Lost Squadron* (Radio), *The Roar of the Dragon* (Radio), *March of a Nation* (Radio), *Hell's Highway* (Radio), *Conquerors* (Radio).

**DIXON,** Adele. B. Kensington, June 3, 1908. Brown hair, brown eyes. Ht. 5 ft. 5 in. Wt. 8 st. 6 lb. Ed. Royal Academy of Dramatic Art. M. Ernest Schwaiger, Aug., 1928.

Stage debut, 1921, in *Where the Rainbow Ends*. Film debut with B.I.P., one of her earliest films being *Uneasy Virtue* (1931).

Also Played in: *Happy Husband* (B.I.P.).

**DOBLE,** Frances. Real name, Lady Lindsay Hogg. B. New York. Ed. Montreal; Bennett School, N.Y. M. Sir Anthony Lindsay Hogg; dissolved.

Stage debut, 1922, as Helene in *The Man in Dress Clothes*. Was given one of her earliest important parts in films by Basil Dean in the silent version of *The Constant Nymph* (Gains, 1929). This, however, was preceded by a part in *The Vortex* (Gains, 1928).

Also Played in: *Nine Till Six* (A.R.P.), *The Water Gypsies* (A.R.P.).

**DODD,** Claire. B. New England. Blonde hair, green eyes. Ht. 5 ft. 6 in. Wt. 8 st. 8 lb. Ed. privately.

Is now a Paramount contract player, having made a success in her early films, *Whoopee* (U.A.), and *Our Blushing Brides* (M.G.M., 1930).

Also Played in: *Two Kinds of Women* (Para), *Under Eighteen* (Warner), *Broken Wing* (Para), *Man Wanted* (Warner), *This is the Night* (Para), *Alias The Doctor* (F.N.), *Guilty as Charged* (Para), *Crooner* (Warner), *Match King* (Warner).

**DOLMAN,** Richard.

His brilliant performance with Jack Buchanan in *Stand Up and Sing* was witnessed by Basil Dean, who immediately secured him for the Sapper story *Love On the Spot* (1932), made at the A.R.P. studios at Ealing.

Also Played in: *Looking On the Bright Side* (A.R.P.).

**DONOVAN,** Jack. Real name, Jack Francis Donovan. B. Chicago, Ill., Feb. 4, 1900. Black hair, brown eyes. Ht. 5 ft. 11 in. Wt. 12 st. Ed. St. Louis University; University of South California.

Studied architecture as a youth and won first prize of the International Allied Architects Institute, also Carnegie and Red Cross medals. Inventor of the Santa Monica Life Guard Signal Saving System. Is responsible for the building of the Hollywood Canary Cottage cafe, and Mission Beach Yacht Club. Later turned his attention to the stage, and finally settled down as a motion picture actor.

Played in: *The Midlanders* (Federated), *What Do Women Want? Hurricane Gal* (F.N.), *Captain Careless* (Radio), *The Bullet's Mark* (Pathé), *Hoof Marks* (Pathé), *Why Women Love* (F.N.),

**DORAN,** Mary. Real name, Florence Arnot. B. New York City, Sept. 3, 1907. Auburn hair, brown eyes. Ht. 5 ft. 2 in. Wt. 7 st. 10 lb. Ed. Columbia University.

Started her career in the Ziegfeld Follies. Went to Hollywood where she played minor screen parts for a time, and finally obtained the leading role in *Remote Control* (M.G.M., 1930).

Also Played in: *The River Woman* (Gotham), *The Broadway Melody* (M.G.M.), *Trial of Mary Dugan* (M.G.M.), *The Divorcee* (M.G.M.), *The Richest Man in the World* (M.G.M.), *Father's Day* (M.G.M.), *Sins of the Children* (M.G.M), *Half a Bride* (Para), *Ghetto,* (Tiffany), *Lucky Boy* (Tiffany), *To-night at Twelve* (Univ), *Girl in the Show* (M.G.M.), *Their Own Desire* (M.G.M.), *They Learned About Women* (M.G.M.), *The Party Husband* (F.N.), *Fifty Fathoms Deep* (Col), *Determination* (Col), *Under Eighteen* (Warner), *Their Mad Moment* (Fox), *Beauty and the Boss* (Warner), *Ridin' For Justice* (Col), *The Silver Lining* (Patrician), *Strange Love of Molly Louvain* (F.N.), *Movie Crazy* (Para), *Miss Pinkerton* (Warner), *Gentleman For a Day* (Warner), *Love Me To-Night* (Para), *Exposure* (Premier), *Breach of Promise* (W.W.).

**DORE,** Adrienne. B. Coeur d'Alene, Idaho, May 22, 1910. Blonde hair, green-grey eyes. Ht. 5 ft. 4 in. Wt. 8 st. 3 lb. Ed. Grammar School, Spokane, Washington; Forrest Ridge Convent, Seattle. M. B. Kelly, 1932. Began her stage career at the age of 3 as a dancer. Chosen as "Miss America" in 1925. Has appeared in a number of silent and talking productions as an extra. Played the ingenue lead in Ruth Chatterton's *The Rich are Always With Us* (F.N., 1932)

Also Played in: *Valley of Hunted Men* (Pathé), *Wild Party* (Para), *Beyond London's Light* (Radio), *Adam's Eve, Happy Days* (Fox), *Hello Baby, Pointed Heels* (Para), *Johnny's Week End, Alias the Doctor* (F.N.), *The Expert* (Warner), *Two Seconds* (F.N.), *Play Girl* (Warner), *Famous Ferguson Case* (F.N.), *Street of Women* (Warner), *Gentleman for a Day* (Warner).

**DORSAY,** Fifi. Real name, Yvonne Lussier. B. Montreal, Canada, April 16, 1907. Black hair, hazel eyes. Ht. 5 ft. 7 in. Wt. 9 st. 2 lb. Ed. French Convent of the Sacred Heart. Married.

Began her career in the chorus of musical comedy and later went into vaudeville. Made her screen debut in *They Had to See Paris* (Fox, 1929).

Also Played in: *Hot for Paris* (Fox), *Women Everywhere* (Fox), *Those Three French Girls* (M.G.M.), *Mr. Lemon of Orange* (Fox), *Young as You Feel* (Fox), *Women of all Nations* (Fox), *Girl from Calgary* (Chadwick).

**DOUGLAS,** Melvyn. B. Macon, Georgia April 5, 1901. Blond hair. Ed. High School; University of Nebraska M. Helen Gahagan, 1931.

Has travelled extensively and has achieved considerable success on the American stage. It was while playing in the stage version of *To-night or Never* that he received a Hollywood contract, and repeated his brilliant performance in the screen version of the same play (U.A., 1931) with Gloria Swanson in the leading feminine role.

Also Played In: *Prestige* (Radio) *Broken Wing* (Para), *The Wiser Sex* (Para), *As You Desire Me* (M.G.M.), *Undesirable Lady* (Fox), *Old Dark House* (Univ), *Nagana* (Univ).

**DOUGLASS,** Kent. Real name, Robert Douglass Montgomery. B. Los Angeles, Oct. 29, 1909. Blond hair, hazel eyes. Ht. 6 ft. Wt. 12 st. 8 lb.

Became known on the New York stage under his own name, then went to Hollywood and adopted his present name to avoid confusion with the screen star, Robert Montgomery.

PLAYED IN: *Paid* (M.G.M.), *Daughter of Luxury* (M.G.M.), *Waterloo Bridge* (Univ), *A House Divided* (Univ), *Daybreak* (M.G.M.).

**DOVE,** BILLIE. Real name, Lillian Bohney. B. New York City, May 14, 1904. Brown hair, hazel eyes. Ht. 5 ft. 6 in. Wt. 8 st. 7 lb. Ed. New York City. M. Irving Willat; div., Aug. 1930.

Is unique in that she was given leading roles without having had any experience of the stage and very little of crowd work. Is said to be one of the first Hollywood stars to receive a colour photography test The test was successful and a part opposite Douglas Fairbanks in *The Black Pirate* (U.A., 1926) ensued. Film debut *Polly of the Follies* (F.N.), 1922, with Constance Talmadge.

ALSO PLAYED IN: *Beyond the Rainbow* (Bennett), *At the Stage Door* (Radio), *Get Rich Quick Wallingford* (Cosmo), *Wanderer of the Wasteland* (Para), *Lone Wolf Returns* (Col), *An Affair of the Follies* (F.N.), *The Yellow Lily* (F.N.), *American Beauty* (F.N.), *Sensation Seekers* (Univ), *The Tender Hour* (F.N.), *The Heart of a Follies Girl* (F.N.), *The Love Mart* (F.N.), *The Stolen Bride* (F.N.), *Marriage Clause* (Univ), *Adoration* (F.N.), *Careers* (F.N.), *Her Private Life* (F.N.), *The Man and the Moment* (F.N.), *The Night Watch* (F.N.), *Painted Angel* (F.N.), *A Notorious Affair* (F.N.), *One Night at Susie's* (F.N.), *Other To-Morrow* (F.N.), *Sweethearts and Wives* (F.N.), *The Lady Who Dared* (F.N.), *Age for Love* (U.A.), *Cock of the Air* (U.A.), *Blondie of the Follies* (M.G.M.).

**DRESSER,** LOUISE. Real name, Louise Kerlin. B. Evansville, Indiana. Oct. 5, 1882. Blonde hair, blue eyes. Ht. 5 ft. 7 in Wt 11 st. 6 lb. Ed. Evansville High School. M. Jack Gardner.

After extensive stage experience was persuaded by Pauline Frederick to try her luck on the films. Made a great hit in *The Eagle* (with Rudolph Valentino) (U.A., 1925). Has acted in many "mother" parts during her eight years on the screen.

ALSO PLAYED IN: *The Goose Woman* (Univ), *Mother Knows Best* (Fox), *The Air Circus* (Fox), *Padlocked* (Para), *Not Quite Decent* (Fox), *Madonna of Avenue A* (Warner), *This Mad World* (M.G.M.), *Three Sisters* (Fox), *Mammy* (Warner), *Fifth Avenue* (Pathé), *Mr. Wu* (M.G.M.), *White Flannels* (Warner), *Caught* (Para), *Stepping Sisters* (Fox), *State Affair* (Fox).

**DRESSLER,** MARIE. Real name, Marie Koerber. B. Coburg, Canada, Nov. 9, 1869. Red hair, green eyes. Ht. 5 ft. 7 in. Wt. 10 st. 10 lb. Ed. privately while working on the stage.

This grand old lady of Hollywood has had no fewer than forty-five years' experience of stage, screen, circus and vaudeville, in parts varying from chorus girl to character roles. Was first noted for her performance with Charles Chaplin in *Tillie's Punctured Romance*. Long absence from the studios followed and it was not until the advent of the talkies that the public were given an opportunity of seeing her work again.

ALSO PLAYED IN: *Callahans and the Murphys* (M.G.M.), *Bringing Up Father* (M.G.M.), *The Patsy* (M.G.M.), *Anna Christie* (M.G.M.), *Hollywood Review* (M.G.M.), *Breakfast at Sunrise* (F.N.), *Divine Lady* (F.N.), *Joy Girl* (Fox), *Dangerous Females* (Christie), *Vagabond Lover* (R.K.O.), *Caught Short* (M.G.M.), *Chasing Rainbows* (M.G.M.), *Let Us Be Gay* (M.G.M.), *The March of Time* (M.G.M.), *Singer of Seville* (M.G.M.), *One Romantic Night* (U.A.), *Call of the Flesh* (M.G.M.), *Reducing* (M.G.M.), *Prosperity* (M.G.M.), *Min and Bill* (M.G.M.), *Emma* (M.G.M.), *Politics* (M.G.M.), *The Girl Said No* (M.G.M.), *The Derelicts* (M.G.M.).

**DU MAURIER,** GERALD. B. Hampstead, March 26, 1873. Son of the late George du Maurier, famous artist of Punch and author of "Trilby." Ed. Harrow. M. Muriel Beaumont, 3 dau.

Stage debut at the famous Garrick Theatre, London, 1894, in *An Old Jew*. Has been one of our leading actors ever since. One of his earliest screen opportunities occurred in 1917, when, with Irene Vanbrugh, Sir Johnston Forbes-Robertson, Gladys Cooper and Dennis Neilson-Terry, he played in *Masks and Faces*. His next film was the screen version of Galsworthy's play, *Justice*. Made his talkie debut in 1931.

ALSO PLAYED IN: *Escape* (A.T.P.), *Case of Lady Camber* (B.I.P.).

**DUNCAN,** ARLETTA. B. New Orleans, Dec. 31, 1914. Medium brown hair, blue eyes. Ht. 5 ft. 1 in. Wt. 7 st. Ed. Universal City Films Private School.

For two years was a broadcasting singer, and previously played child parts in stock companies. Won a photographic

contest and, as a result, was given a free trip to Hollywood. Carl Laemmle, jun., gave her a screen test, and she made her debut in *Frankenstein* (Univ, 1931).

Also Played in: *Law and Order* (Univ), *The Unexpected Father* (Univ), *Night World* (Univ), *Fast Companions* (Univ), *Back Street* (Univ).

**DUNCAN,** Mary. B. Luttrellville, Virginia, Aug. 13, 1905. Brown hair, brown eyes. Ht. 5 ft. 3½ ins. Wt. 8 st. 6 lb. M. Louis Woods, jun., 1931.

In spite of her parents' disapproval, and discouragement, she persisted in her desire for a theatrical career, and eventually achieved success, not only on the stage but on the screen, too, making her film debut in *Four Devils* (Fox, 1929).

Also Played in: *The River* (Fox), *Kismet* (F.N.), *Through Different Eyes* (Fox), *Romance of the Rio Grande* (Fox), *City Girl* (Fox), *Men Call it Love* (M.G.M.), *Daughter of Luxury* (M.G.M.), *Age for Love* (U.A.), *Cardigan's Last Case* (Radio), *Thirteen Women* (Radio).

**DUNCAN,** Rosetta. B. Los Angeles. Fair hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 13 lb. Ed. Los Angeles.

After specializing in music, harmony and athletics, she began her stage career in 1917. Came to England in *Topsy and Eva* (a stage show produced by Rosetta and her sister, Vivian, who was also in the caste). Made her screen debut in 1927 in *Topsy and Eva* (U.A.).

Also Played in: *It's a Great Life* (M.G.M.).

**DUNCAN,** Vivian. B. Los Angeles, California. Ht. 5 ft. Wt. 7 st. 12 lb. Ed. Los Angeles. M. Nils Asther, 1930. 1 dau. Evelyn Rosetta.

Together with her sister made her stage debut in 1917, and achieved fame for her exceedingly funny character work. Came to England in *Topsy and Eva* (a show produced by the two sisters). Together with Rosetta, made the film *Topsy and Eva* (U.A., 1927).

Also Played in: *It's a Great Life* (M.G.M.).

**DUNN,** Emma. B. Cheshire, England, 1875. Brown hair, blue eyes. Ht. 5 ft. Wt. 9 st. 4 lbs. Ed. private schools.

Made her stage debut while still in her early teens, and won considerable distinction before entering the film world, in 1919.

Played in: *Side Street* (Fox), *The Texan* (Para), *Too Young to Marry* (Warner), *Manslaughter* (Para), *The Prodigal* (M.G.M.), *Compromised* (F.N.), *Bad Company* (Radio), *Morals for Women* (Tiffany), *Bad Sister* (Univ), *This Modern Age* (M.G.M.), *The Guilty Generation* (Col), *Under Eighteen* (Warner), *Wet Parade* (M.G.M.), *We Three* (F.N.), *Cohens and Kellys in Hollywood* (Univ), *Hell's House* (Zeidman), *Letty Lynton* (M.G.M.), *It's Tough to be Famous* (F.N.), *Big Business Girl* (F.N.), *Blessed Event* (Warner).

**DUNN,** James. B. New York City, Nov. 2, 1905. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 6 lb. Ed. Trinity Public School, New Rochelle.

Has twice knocked on Hollywood's door. The first time his reception was so poor that he turned back to the stage from which he had come. A period in the theatre followed, and in 1931, this time at Fox's invitation, returned to the film city to star in *Bad Girl*.

Also Played in: *Over the Hill* (Fox), *Dance Team* (Fox), *Blonde Reporter* (Fox), *Society Girl* (Fox), *Walking Down Broadway* (Fox),

**DUNN,** Josephine. B. New York City, May 1, 1906. Blonde hair, blue eyes. Ht. 5 ft. 3½ in. Wt. 8 st. Ed. Holy Cross Convent, New York.

Started her stage career at 14 and remained in musical comedy for several years. Joined the Paramount School of Acting and, on the completion of her training, made her screen debut in *Fascinating Youth* (Para, 1926).

Also Played in: *The Air Patrol* (Univ), *Madonna of the Streets* (Col), *Our Modern Maidens* (M.G.M.), *One Hour With You* (Para), *Forbidden Company* (Chesterfield), *Big City Blues* (Warner), *The Death Ray* (Big 4), *The Eagle's Shadow* (Col), *Fighting Gentleman* (International).

**DUNNE,** Irene. B. Louisville, Kentucky, July 14, 1904. Brown hair and eyes. Ht. 5 ft. 4 in. Wt. 8 st. 3 lb. Ed. Loretta Academy, Louisville; at a convent in St. Louis; Chicago College of Music. M. Dr. Francis Griffon, July 16, 1928.

Without very much ado walked straight into a leading part in the musical play *Irene*. Appearances in *Lollipops* and *Sweetheart Time* followed. First screen hit with Richard Dix in *Cimarron* (Radio), 1930.

Also Played in: *Bachelor Apartment*

(Radio), *Melody of Life* (Radio), *March of a Nation* (Radio), *Married in Haste* (Radio), *Back Street* (Univ), *Thirteen Women* (Radio), *Man and Wife* (Radio).

**DURANTE,** JIMMY. B. New York City, Feb. 19, 1893. Fair hair, grey eyes. Ht. 5 ft. 7 in. Wt. 10 st. 10 lb. Ed. public schools. M. Jeanne Olsen.

Achieved fame as a cabaret artist. Made many gramophone records and then decided to try his luck at Hollywood. Was an instant success in his first film *New Adventures of Get Rich Quick Wallingford* (M.G.M., 1931), and is now famous on the screen as "Schnozzle" Durante.

ALSO PLAYED IN: *Roadhouse Nights* (Para), *The Cuban Love Song* (M.G.M.), *The Passionate Plumber* (M.G.M.), *Wet Parade* (M.G.M.), *Speak Easily* (M.G.M.), *Blondie of the Follies* (M.G.M.), *Phantom President* (Para).

**DURKIN,** JUNIOR. B. New York City, 1915. Dark brown hair, blue eyes. Ht. 5 ft. 2 in. Wt. 7 st. 8 lb

Made his stage debut at 2½ as Cupid in the musical comedy *Some Night*, and continued his stage career until 1930, when he went to Hollywood and made his screen debut in the film *Recaptured Love* (Warner).

ALSO PLAYED IN: *Sante Fe Trail* (Para), *The Law Rides West* (Para), *Tom Sawyer* (Para), *Hell's House* (Zeidman), *The Conquering Horde* (Para), *Huckleberry Finn* (Para).

**DVORAK,** (pronounced Vorzhahk), ANN. Real name, Ann McKim. B. New York City, Aug. 12, 1912. Brown hair, green eyes. Ht. 5 ft. 4½ in. Wt. 7 st. 12 lb. Ed St. Catherine's Convent, New York City; Page School for Girls, Los Angeles. M. Leslie Fenton, 1932.

Her earliest ambition was to write poetry and song lyrics. At the age of sixteen she danced in *Hollywood Review of* 1929 (M.G.M.), and after one year became dancing instructor at the Metro-Goldwyn studios, during which time she appeared in inconspicuous parts. She made a sensational hit in *Scarface* (U.A.). Came to England in 1932 with her husband.

ALSO PLAYED IN: *Sky Devils* (U.A.), *The Crowd Roars* (Warner), *Strange Love of Molly Louvain* (F.N.), *Love is a Racket* (Warner), *Stranger in Town* (Warner), *The Crooner* (Warner), *In the Flesh* (Warner), *Son of Russia* (Warner), *Three on a Match* (Warner)

**DYALL,** FRANKLIN. B. Liverpool, Feb. 3, 1874. Black hair, black eyes. Ht. 5 ft. 11 in. Wt. 12 st. Ed. at Liverpool. M. (1) Mary Phyllis Logan; dissolved; (2) Mary Merrall.

Stage debut St. James's, April 28, 1894, in *The Masqueraders*. Film debut *Atlantic* (B.I.P.), produced by Dupont at Elstree in 1930.

ALSO PLAYED IN: *A Night in Montmartre* (Gains), *Creeping Shadows* (B.I.P.), *A Safe Affair* (Langham), *Alibi* (Twickenham), *The Ringer* (Gains), *Easy Virtue* (Gains), *Men of Steel* (Langham).

## E

**EAGELS,** JEANNE. B. Kansas City, June 26, 1894. Dau. of Edward Eagles. M. Edward H. Coy; dissolved. D. Oct. 4, 1929.

Made her first appearance on the stage at the age of 7 as Puck in *A Midsummer Night's Dream*. First began to draw attention when she appeared as Miss Renault in *Jumping Jupiter* in New York, 1911. Film debut, 1928.

PLAYED IN: *Jealousy* (Fox), *The Letter* (Para).

**EDWARDS,** CLIFF. B. Hannibal, Missouri, June 14. Brown hair, brown eyes. Ht. 5 ft. 5½ in. Wt. 10 st. 5 lb. Ed. St. Louis public schools. M. Nancy Dover.

Was once referred to as "Ukulele Ike" by a waiter who could not remember his name. Cliff liked it so much that he has stuck to it ever since. Began his theatrical career in the cheaper night clubs, singing songs in his peculiar crooning way. Has since sold about eleven million gramophone records in America. Was given his first screen opportunity by M.G.M. in *Hollywood Review* (1929). His song "Singin' in the Rain" was the comedy hit of the show.

ALSO PLAYED IN: *So This is College* (M.G.M.), *Marianne* (M.G.M.), *What Price Melody?* (M.G.M.), *Montana Moon* (M.G.M.), *Way Out West* (M.G.M.), *Romeo in Pyjamas* (M.G.M.), *Dance Fools Dance* (M.G.M.), *The Prodigal* (M.G.M.), *Stepping Out* (M.G.M.), *Shipmates* (M.G.M.), *Way Out West* (M.G.M.), *Sidewalks of New York* (M.G.M.), *Laughing Sinners* (M.G.M.), *Those Three French Girls* (M.G.M.), *Good News* (M.G.M.), *Forward March* (M.G.M.), *The Lullaby* (M.G.M.), *Hell Divers* (M.G.M.), *Young Bride* (Radio).

**EDWARDS,** Henry. Actor and director. (See Directors' Biographies.)

**EILERS,** Sally. B. New York City, Dec. 11, 1908. Auburn hair, brown eyes. Ht. 5 ft. 3½ in. Wt. 7 st. 8 lb. Ed. Fairfax High School. M. Hoot Gibson, 1930.

Began her screen career in *Why Leave Home?* (Fox), 1929, and, though feature roles followed, it was not until *Bad Girl* (Fox, 1931) was released that she attained her present popularity with cinema-goers.

Also Played in: *Romeo in Pyjamas* (M.G.M.), *The Good-bye Kiss* (F.N.), *Dry Martini* (Fox), *Sailor's Holiday* (Pathé), *The Black Camel* (Fox), *Quick Millions* (Fox), *Slightly Used* (Warner), *Over the Hill* (Fox), *A Holy Terror* (Fox), *Trial Marriage* (Col), *Disorderly Conduct* (Fox), *Okay* (Fox), *Hat Check Girl* (Fox), *Dance Team* (Fox).

**ELLIOTT,** Frank. B. Cheshire, England, Feb. 11, 1880. Brown hair, grey eyes. Ht. 6 ft. Wt. 12 st. 2 lb. Ed. Liverpool University. M. Dorothy Griffin.

Has had thirty-one years' stage and screen experience. Has toured extensively in England, Australia and America, including among his experiences leading parts for three years at the Theatre Royal, Drury Lane.

Played in: *Once to Every Woman* (Holubar-Universal), *Marriage of William Aslie* (Metro), *The Impossible Mrs. Bellew* (Para), *Secrets* (F.N.), *The Dark Angel* (F.N.), *Easy Virtue* (Gains), *For Sale* (F.N.), *Playboy of Paris* (Para), *Boudoir Diplomat* (Univ), *Take the Heir* (Big Four).

**ELSOM,** Isobel. B. Cambridge, March 16, 1893. Fair hair, blue eyes. Ed. Howard College, Bedford. M. Maurice Elvey, director, 1923.

Made her first appearance on the stage in *The Quaker Girl*, 1911. Afterwards appeared in a number of British silent films, and soon won film fame, too.

Also Played in: *The Other Woman* (Majestic), *The Stranglehold* (W.B.-F.N.), *Illegal* (W.B.-F.N.), *The Crooked Lady* (Eric Hakim).

**EMERY,** Gilbert. Real name, Gilbert Emery Bensley Pottle. B. Naples, New York. Fair hair, blue eyes. Ht. 6 ft. 2 in. Wt. 12 st. 7 lb. Ed. public schools, Oneonta Normal School; Amherst College, Mass.

Well-known as a writer of short stories and plays, and is the author of the novel, "Handicapped." Appeared on the stage for ten years in New York, London, Paris, Rome and Florence. Screen debut, 1920.

Played in: *Behind That Curtain* (Fox), *Let Us Be Gay* (M.G.M.), *Sky Hawk* (Fox), *Sarah and Son* (Para), *A Lady's Morals* (M.G.M.), *Prince of Diamonds* (Col), *Scandal Sheet* (Para), *Party Husband* (F.N.), *Ladies' Man* (Para), *Rich Man's Folly* (Para), *The Man Called Back* (Tiffany).

**ERROL,** Leon. B. Sydney, New South Wales. Brown hair and eyes. Ht. 5 ft. 7½ in. Wt. 11 st. Ed. Sydney High School; St. Joseph's College; Sydney University. M. Stella Chatelaine.

Went to America as a youth. Was for a time with the Ziegfeld Follies and later joined a stock company and eventually rose to be one of the best known comedians on the New York stage. Made his London debut in De Courville's production of *Joy Bells*. Started his screen career in two-reelers and rose to prominence in full-length films.

Played in: *Yolanda* (M.G.M.), *Sally* (F.N.), *Clothes Make the Pirate* (F.N.), *Lunatic at Large* (F.N.), *Only Saps Work* (Para), *One Heavenly Night* (U.A.), *Her Majesty Love* (F.N.).

**ERWIN,** Stuart. B. Squaw Valley, Fresno County, California, Feb. 14. Light brown hair, greenish eyes. Ht. 5 ft. 9 in. Wt. 11 st. 6 lb. Ed. Porterville Union High School; University of California. M. June Collyer, July 23, 1931.

Is one of the only Hollywood stars who has attracted attention towards himself by playing five different parts simultaneously in a play. A Fox official spotted this, thought it unique and gave the quick-change artist a screen test which proved successful. This led to a part in *Does Mother Know Best?* (Fox).

Also Played in: *This Thing Called Love* (Pathé), *Speakeasy* (Fox), *Thru' Different Eyes* (Fox), *Young Eagles* (Para), *No Limit* (Para), *Playboy of Paris* (Para), *Up Pops the Devil* (Para), *Dude Ranch* (Para), *Cock-Eyed World* (Fox), *Sweetie* (Para), *Dangerous Dan McGrew* (Para), *Along Came Youth* (Para), *Working Girls* (Para), *Only Saps Work* (Para), *Magnificent Lie* (Para), *Strangers in Love* (Para), *Two Kinds of Women* (Para), *Misleading Lady* (Para), *Make Me a Star* (Para), *The Big Broadcast* (Para).

**ESMOND,** JILL Real name, Jill Esmond-Moore. B. London, Jan 26, 1908 Dark brown hair blue eyes Ht 5 ft. 4 in Ed Bedales; Royal Academy of Dramatic Art M. Laurence Olivier, 1930

Stage debut St James's Theatre, Dec 21, 1922, in *Peter Pan*. Took part in two British productions, *The Skin Game* (B.I.P., 1931), and *The Chinese Bungalow*, then went to America, where she soon after began work with Radio Pictures

ALSO PLAYED IN: *Eternal Feminine* (Para-Brit), *Once a Lady* (Para), *Ladies of the Jury* (Radio), *Cardigan's Last Case* (Radio), *Thirteen Women* (Radio), *Is My Face Red?* (Radio), *F. P. I.* (Gau-Brit-U.F.A.).

**EVANS,** MADGE. B. New York City, July 1, 1909. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt 8 st. 4 lb.

Is still remembered for the great popularity she achieved as a child actress when six years of age. Reappeared in 1931, in *Sporting Blood* (M.G.M.).

ALSO PLAYED IN: *Guilty Hands* (M.G.M.), *Son of India* (M.G.M.), *Good Times, The Greeks had a Word for Them* (Col), *Lovers Courageous* (M.G.M.) *West of Broadway* (M.G.M.), *The Impossible Lover* (M.G.M.), *Heartbreak* (Fox), *Are You Listening?* (M.G.M.), *The New Yorker* (Col).

**EVANS,** MAURICE.

Has had considerable stage experience and is best remembered for his forceful characterization of Raleigh in *Journey's End*. Has now abandoned the stage entirely for the screen

PLAYED IN: *Raise the Roof* (B.I.P.), *Should a Doctor Tell?* (B.L.), *Cupboard Love* (B.I.P.), *Marry Me* (Gains), *Wedding Rehearsal* (London Film Pro.).

## F

**FAIRBANKS,** DOUGLAS. Real Name Douglas Ullman. B. Denver Col., May 23, 1884. Dark brown hair and eyes. Ht. 5 ft. 10 in. Wt. 11 st. 11 lb. Ed. Denver City Schools; Colorado School of Mines. M. (1) Beth Sully; son, Douglas Jun., 1907; dissolved; (2) Mary Pickford, March 26, 1920.

The screen's greatest exponent of swashbuckling cavaliers. Made his smile famous throughout the world. Began his career by playing Shakespearean parts in New York. This was followed by a varied experience on the American stage, and eventually, in 1914, a successful break into films, sponsored by D. W. Griffith. One of his earliest films was *The Lamb*, 1914 (Fine Arts Triangle).

ALSO PLAYED IN: *Double Trouble* (F.A. Tri), *Reggie Mixes In* (F.A. Tri), *His Pictures in the Papers* (F.A. Tri), *Americano* (F.A. Tri), *Habit of Happiness* (F.A. Tri), *Matrimaniac* (F.A. Tri), *Flirting with Fate* (F.A. Tri), *Good Bad Man* (F.A. Tri), *Half-Breed* (F.A. Tri), *Manhattan Madness* (F.A. Tri), *American Aristocracy* (F.A. Tri), *In Again, Out Again* (F.P.), *Wild and Woolly* (F.P.), *Down to Earth* (F.P.), *Man from Painted Post* (F.P.), *Reaching for the Moon* (F.P.), *Modern Musketeers* (F.P.), *Headin' South* (F.P.), *Mister Fix-it* (F.P.), *Say, Young Fellow* (F.P.), *Bound in Morocco* (F.P.), *He Comes up Smiling* (F.P.), *Arizona* (F.P.), *Knickerbocker Buckaroo* (F.P.), *His Majesty the American* (U.A.), *The Mark of Zorro* (U.A.); *The Three Musketeers* (U.A.), *Mollycoddle* (U.A.), *The Nut* (U.A.), *Robin Hood* (U.A.), *Thief of Bagdad* (U.A.), *Don Q, Son of Zorro* (U.A.), *Black Pirate* (U.A.), *The Gaucho* (U.A.), *The Iron Mask* (U.A.), *Taming of the Shrew* (U.A.), *Reaching for the Moon*, talkie version (U.A.), *Around the World in Eighty Minutes* (U.A.), *Mr. Robinson Crusoe* (U.A).

**FAIRBANKS,** DOUGLAS, JUN. B. New York City, Dec. 9, 1907. Parents Beth Sully and Douglas Fairbanks, Sen. Light brown hair, blue eyes. Ht. 6 ft. 1 in. Wt. 12 st. 2 lb. Ed, privately. M. Joan Crawford, June 3. 1929.

Although he had every opportunity and invitation to begin his career in films without any delay, he wisely chose to undergo a period of training on the stage first. *Stephen Steps Out* (Para, 1923) marked his film debut. Visited England with his beautiful wife in 1932 and received a tremendous ovation from the British public.

ALSO PLAYED IN: *I Like Your Nerve* (F.N.), *The Barker* (F.N.), *The Toilers* (Tiffany), *Stella Dallas* (U.A.), *Is Zat So?* (Fox), *Texas Steer* (Univ), *The Brass Band, The Power of the Press* (Col), *Our Modern Maidens* (M.G.M.), *Jazz Age* (Radio), *Forward Pass* (F.N.), *Loose Ankles* (F.N.), *Show of Shows* (Warner), *Dawn Patrol* (F.N.), *One Night at Susie's* (F.N.), *Sin Flood* (F.N.), *Way of All Men* (F.N.), *Party Girl* (Tiffany), *Little Accident* (Univ), *Outward Bound* (F.N.), *Little Cæsar* (F.N.), *Chances* (F.N.),

*It's Tough to be Famous* (F.N.), *Gentleman For a Day* (F.N.), *Love is a Racket* (F.N.), *Revolt* (F.N.).

**FAIRBROTHER,** SYDNEY. Real name, Sydney Tapping. B. July 31, 1872. Ed. Blackpool; Bonn, Germany. M. (1) Percy Buckler; 1897 (2) Trevor Lowe; he d. 1910

Made her first appearance on the stage in *The Squire*, 1890. Then toured America for a while. Screen debut in *Iron Justice* (Payne & Morgan, 1915).

ALSO PLAYED IN: *Game of Liberty* (London), *Me and My Moke* (London), *The Mother* (London), *In Bondage* (Samuelson), *The Temporary Gentleman* (Samuelson), *The Children of Gibeon* (Master), *Sally Bishop* (Stoll), *Nell Gwyn* (Para-Brit), *Laddie* (Progress), *Married Love* (Samuelson), *The Beloved Vagabond* (Astra-National), *Confetti* (F.N.), *Bindle* (Wilcox), *The Ghost Train* (Gains talkie), *Murder on the Second Floor* (W.B.-F.N.), *The Other Mrs. Phipps* (Twickenham), *A Letter of Warning* (W.B.-F.N.), *Postal Orders* (W.B.-F.N.), *The Third String* (Gau-Brit), *Temperance Fete* (Eric Hakim), *Double Dealing* (Twickenham), *Down Our Street* (Para-Brit), *Insult* (Para-Brit), *Lucky Ladies* (W.B.-F.N.), *Return of Raffles* (W.P.-Nettlefold).

**FARLEY,** DOT. B. Chicago, Ill. Blonde hair, dark eyes. Ht. 5 ft. 5 in. Wt. 9 st. 12 lb. Ed. University of Valparaiso.

Began her stage career at the age of three with the Farley stock company, remaining with this troupe for six years. Later turned her attention to the screen, appearing in *The Volga Boatman* (Pathé, 1926) and *King of Kings* (De Rille's production).

ALSO PLAYED IN: *Celebrity* (Pathé), *So Big* (F.N. Silent), *Lady Be Good* (F.N.), *The Clinkers* (Warner), *Grand Duchess and the Waiter* (Para), *Marquis Preferred* (Para), *Bird in the Hand* (Christie), *Divorce Made Easy* (Para), *Weak But Willing* (Para-Christie), *Road To Paradise* (F.N.), *Harmony At Home* (Fox), *Swell People* (Pathé), *Traffic* (Pathé), *While Paris Sleeps* (Fox).

**FARNUM,** WILLIAM. B. Boston, Mass. July 4. Brown hair, blue eyes. Ht. 5 ft. 10½ in. M. (1) Olive White; div. 1931; (2) Mrs. Isabelle Major.

Began his career on the stage at the age of sixteen, touring with a company of Shakespearean players, headed by Edward Ferry, the tragedian. Remained on the stage for seven years, then accepted a tempting offer from Fox to appear in motion-pictures. In 1924, while making *The Man Who Fights Alone* (Para), was very seriously injured, and for several years after, declined anything but brief parts. In 1930 was seen again with Norma Talmadge in *Dubarry, Woman of Passion* (U.A.).

ALSO PLAYED IN: *Yankee at King Arthur's Court* (Fox), *Drifter* (Kent), *Pagan Lady* (Col), *Tropical Nights* (Col), *Law of the Sea* (Gau), Mr. *Robinson Crusoe* (Col).

**FARRELL,** CHARLES. B. Onset Bay, Mass., Aug. 9, 1902. Brown hair and eyes. Ht. 6 ft. 2 in. Wt. 13 st. Ed. Walpole (Mass.) High School; Boston University. M. Virginia Valli, Feb. 16, 1931.

After tenaciously persisting in crowd-work for a long time, began playing small parts until the day when he was given a part with Janet Gaynor in *Seventh Heaven* (Fox, 1927), the film that sent them flying to the heights of screen fame.

ALSO PLAYED IN: *The Man Who Came Back* (Fox), *Old Ironsides* (Para), *Rough Riders* (Para), *Street Angel* (Fox), *Fazil* (Fox), *River* (Fox), *City Girl* (Fox), *Lucky Star* (Fox), *The Red Dance* (Fox), *Sunny Side Up* (Fox), *Wild Girl* (Fox), *Happy Days* (Fox), *High Society Blues* (Fox), *Body and Soul* (Fox), *Merely Mary Ann* (Fox), *Delicious* (Fox), *After To-morrow* (Fox), *The First Year* (Fox), *Heartbreak* (Fox), *Rebecca of Sunnybrook Farm* (Fox) *Central Park* (Warner).

**FARRELL,** CHARLES. B. in Britain.

Although he suffers from obvious disadvantages by carrying the name of the well-known American star he resolutely refuses to change it, insisting that it is his real name. Appeared for a while on the London stage, but has received much more encouragement from the studios and is now devoting his whole time to motion pictures.

PLAYED IN: *Creeping Shadows* (B.I.P.), *The House Opposite* (B.I.P.), *Man At Six* (B.I.P.), *Money For Nothing* (B.I.P.), *To-night's the Night* (B.I.P.), *Innocents of Chicago* (B.I.P.), *A Tight Corner* (Twickenham).

**FAY,** FRANK. B. San Francisco, Cal. Red hair, blue eyes. Ht. 6 ft. Wt. 12 st. 12 lb. M. Barbara Stanwyck.

Appeared in amateur theatricals for the first time when seven years of age in *Babes in Toyland*, and remained on the stage until a part in *Show of Shows* (Warner, 1929), brought him to Hollywood.

ALSO PLAYED IN: *Under a Texas Moon* (Warner), *The Matrimonial Bed* (Warner), *Bright Lights* (F.N.), *A Fool's Advice* (Frank Fay Co.).

**FAZENDA,** LOUISE. B. Lafayette, Indiana, June 17, 1895. Blonde hair, blue eyes. Ht. 5 ft. 6 in. Wt. 8 st. 13 lb. Ed. Los Angeles High School; St. Mary's Convent. M Harold Wallis, studio manager.

Originally wished to play tragedy parts, but discovered that she possessed an incurable sense of humour, which promised to take her much farther in comedy parts. Mack Sennett gave her the first opportunity of proving her talent on the screen, 1915.

PLAYED IN: *Quincy Adams Sawyer* (M.G.), *Gold Diggers* (Belasco), *Spoilers* (M.G.), *The Bat* (U.A.), *Desert Song* (Warner), *On with the Show* (Warner), *Noah's Ark* (Warner), *The Terror* (Warner), *No, No, Nanette* (F.N.), *Abraham Lincoln* (F.N.), *Misbehaving Ladies* (F.N.), *Viennese Nights* (Warner), *Gun Smoke* (Para), *Forbidden Adventure* (Para), *The Mad Parade* (Para), *Racing Youth* (Univ), *Cuban Love Song* (M.G.M.), *Once in a Lifetime* (Univ).

**FENTON,** LESLIE. B. Liverpool, March 12, 1903. Brown hair and eyes. Ht. 6 ft. Wt. 12 st. M. Ann Dvorak, March, 1932.

A Liverpool boy who, with his family, crossed the Atlantic when he was eleven years of age. Made his stage debut in New York, then, later went to Hollywood, where he made his first screen appearance in *Gentle Julia* (Fox, 1924).

ALSO PLAYED IN: *Havoc* (Fox), *The Man Who Came Back* (Fox), *Kick In* (Para), *Show Down* (Para), *Drag Net* (Para), *First Kiss* (Para), *What Price Glory?* (Fox), *Gateway of the Moon* (Fox), *East Lynne* (Fox), *Guilty Generation* (Col), *Pagan Lady* (Col), *Dynamite* (M.G.M.), *Girls Gone Wild* (Fox), *A Dangerous Woman* (Para), *Man I Love* (Para), *Woman Trap* (Para), *Office Scandal* (Pathé), *Paris Bound* (Pathé), *Broadway* (Univ), *Last Performance* (Univ), *Famous Ferguson Case* (Warner), *Honourable Mr. Wong* (Warner), *Thunder Below* (Para), *Strange Love of Molly Louvain* (F.N.), *In The Flesh, Murder at Midnight* (Tiffany), *F.P.I.* (Gau-Brit-U.F.A.), *Air Mail* (Univ).

**FERRIS,** AUDREY. B. Detroit, Mich., Aug 30, 1909. Light auburn hair, brown eyes. Ht. 5 ft. 2 in. Wt. 7 st. 5 lb. Ed. Los Angeles.

Was first seen on the stage, where she danced, sang and played the violin with distinction. Entered motion-pictures in 1926 as the result of having won numerous dancing trophies.

PLAYED IN: *Beware of Bachelors* (Warner), *Women They Talk About* (Warner), *The Little Wild Cat* (Warner), *Fancy Baggage* (Warner), *The Glad Rag Doll* (Warner), *Honky Tonk* (Warner), *Undertow* (Univ), *Question of To-day* (Vita), *For the Love of Fanny* (Educ), *That Rascal* (Educ).

**FETCHIT,** STEPIN. Real name, Lincoln Theodore Perry. B. Key West, Florida, May 30, 1902. Black hair, black eyes. Ht. 5 ft. 10 in. Wt. 11 st. 3 lb

While playing on the stage in *Mr Step and Mr. Fetchit* was seen by a director and induced to go to Hollywood

PLAYED IN: *In Old Kentucky* (M.G.M.), *Unit in Black Magic, Through Different Eyes* (Fox), *Show Boat* (Univ), *Big Time* (Fox), *Fox Movietone Follies* (Fox), *Hearts in Dixie* (Fox), *Salute* (Fox), *Kid's Clever* (Univ), *Cameo Kirby* (Fox), *Ghost Talks* (Fox), *Swing High* (R.K.O.-Pathé), *The Galloping Ghost* (Ideal).

**FIELDS,** GRACIE. Real name, Stansfield. B Rochdale, Jan. 9, 1898 Ed. Rochdale. M. Archie Pitt.

Began her career in the cotton mills, but soon discovered she had theatrical talents and made her stage debut in Rochdale, 1911. Played her first important part in *Yes I Think So*, a revue at Hulme, Manchester, April, 1915. In 1918 appeared as Sally Perkins in *Mr. Tower of London*. This play ran until 1925. Film debut, *Sally in our Alley* (A.R.P.), 1932.

ALSO PLAYED IN: *Looking on the Bright Side* (A.R.P.).

**FIELDS,** STANLY. Real name, Walter L. Agnew. B. Allegheny, Pa. Brown hair, brown eyes. Ht. 6 ft. 1 in. Wt. 15 st. Ed. Pittsburg High School. M. Alta Travis.

Following fifteen years' stage experience, made his appearance in motion pictures and became an immediate success.

PLAYED IN: *Hook, Line and Sinker* (Radio), *Mammy* (Warner), *The Border Legion* (Para), *Ladies Love Brutes* (Para), *The Street of Chance* (Para), *Manslaughter* (Para), *Cimarron* (Radio), *Little Cæsar* (F.N.), *City Streets* (Para), *Way Back Home* (Radio), *The Dove* (Radio), *Travelling Husbands* (Radio), *Girl Crazy* (Radio), *The Mouthpiece* (Warner), *Rider of the Purple Sage* (Fox), *Old Greatheart* (Radio),

*Destry Rides Again* (Univ), *Hell's Highway* (Radio), *Rackety Rax* (Fox), *Sherlock Holmes* (Fox).

**FINLAYSON,** James. B. Falkirk, Scotland. Ed. Falkirk; Watson's College, Edinburgh.

Went on the stage immediately after graduating from college. Appeared in England for a while, then made his way to America, where he has remained ever since. After several years on the American stage, made his screen debut in Jack Blystone's series of L.K.O. Comedies. Contracts with Mack Sennett and Hal Roach followed.

Also Played in: *Welcome Home* (Para), *Two Weeks Off* (F.N.), *Hard to Get* (F.N.), *The Show Girl* (F.N.), *Thunder Below* (Para), *For the Defence* (Para), *The Dawn Patrol* (F.N), *Pack Up Your Troubles* (M.G.M.), *Young Eagles* (Para), *Jailbirds* (M.G.M.), *Icemen's Ball* (Radio), *Monkeydoodle* (M.G.M.).

**FLETCHER,** Bramwell. B. London. Fair hair, blue eyes. Ht. 6 ft. Wt. 12 st. 2 lb.

Formerly a clerk in an insurance office; tired of the work and obtained a walking-on part with a touring theatrical company. Returning to London, was given leading parts in *Cradle Snatchers*, *Chinese Bungalow*, and *Devil in the Cheese*. Film debut in *Chick* (Gains, 1929) and soon after went to America, where he was signed up on contract by Goldwyn.

Also Played in: *S.O.S.* (Strand), *To What Red Hell?* (Strand), *Men of the Sky* (F.N.), *Raffles* (U.A.), *The Millionaire* (Warner), *Svengali* (Warner), *The Silent Witness* (Fox), *Daughter of the Dragon* (Para), *Once a Lady* (Para), *Face on the Bar-room Floor* (Tec-Art), *Monkey's Paw* (Radio), *Im-ho-tep* (Univ).

**FONTANNE,** Lynn. B. London, 1900. Black hair, brown eyes. Ht. 5 ft. 5 in. Wt 9 st. 4 lb Ed. London. M. Alfred Lunt.

Following many years' experience on the stage in England and America, made her screen debut with her husband in *The Guardsman* (M.G.M., 1932)

**FORBES.** Ralph. B. London, Sept. 30, 1902. Blond hair, blue-grey eyes. Ht. 6 ft. Wt. 11 st. 11 b. Ed. Denstone College, Staffs. M. Ruth Chatterton 1925; div. Aug., 1932.

Played his earliest part in *The Fifth Form at St. Dominic's* in England. Later appeared on the stage, then made one film with Betty Balfour, before going to America, where he very soon became famous, both on the stage and in films.

Also Played in: *Comin' through the Rye* (Hepworth), *The Actress* (M.G.M.), *Dog of War*, *Masks of the Devil* (M.G.M.), *Beau Geste* (Para), *The Trail of '98* (M.G.M.), *The Whip* (F.N.), *Restless Youth* (Col), *The High Road* (M.G.M.), *Trelawney of the Wells* (M.G.M.), *Mr. Wu* (M.G.M.), *The Lady of Scandal* (M.G.M.), *Mamba* (Tiffany), *Her Wedding Night* (Para), *The Green Goddess* (Warner), *Inside the Lines* (Radio), *Beau Ideal* (Radio), *Bachelor Father* (M.G.M.), *Thunder Below* (Para), *Smiling Through* (M.G.M.).

**FORD,** Wallace. Real name, Samuel Jones Grundy. B. Bolton, Lancs., Feb. 12, 1899. M. Martha Haworth; 1 dau., Patricia. b. 1928.

Has had a very eventful career; was formerly a Dr. Barnardo's boy in Canada; then the adopted son of a farmer and later a tramp. Joined the American Navy during the war, and was looking forward to the prospect of regular meals when the Armistice was declared. His discharge came through exactly two days after he had donned his uniform. Was for a time on the American stage. Film debut, *Beast of the City* (M.G.M., 1932), Now possesses a seven-year contract with M.G.M.

Also Played in: *Possessed* (M.G.M.), *Wet Parade* (M.G.M.), *X Marks the Spot* (Tiffany), *Are You Listening?* (M.G.M.), *Skyscraper Souls* (M.G.M.), *Freaks* (M.G.M., not shown in Britain), *Prosperity* (M.G.M.), *Hypnotised* (Tiffany), *Central Park* (Warner).

**FOSTER,** Helen. B. Independence, Kansas, 1907 Blonde hair, grey eyes. Ht 5 ft. Wt. 7 st.

Entered motion pictures in 1924 without any previous stage experience

Played in: *Hellship Bronson* (Col), *The Mating Call* (Para), *Sweet Sixteen* (Radio), *Should a Girl Marry?* (Radio), *Road to Ruin*, *Linda* (Richmount), *Circumstantial Evidence* (Chesterfield), *Harvest of Hate* (Univ), *Hoofbeats of Vengeance* (Univ), *The Sky Skidder* (Univ), *Gold-Diggers of Broadway* (Warner), *Painted Faces* (Tiffany), *So Long Letty* (Warner), *Is There Justice* (Gau), *Ghost City* (Mono), *Thirteen Washington Square* (Univ), *Young Blood* (International) *Sinister Hands* (Kent), *The Boiling Point* (Allied), *The Big Flash* (Educ)

**FOSTER,** Norman. B. Richmond, Indiana. Black hair, brown eyes. Ht. 5 ft. 11 in. Wt. 12 st. 2 lb. Ed. Carnegie Institute of Technology, Pittsburg. M. Claudette Colbert.

On graduating from college, began work as a reporter, in the Middle West. From there he went to New York to seek promotion but finding no vacancies made his way to the stage, and a successful theatrical career. Although he had played in crowds in the New York studios, it was not until the release of *Gentlemen of the Press* (Para, 1929) that he began to receive encouragement from film producers.

Also Played In: *Men Call it Love* (M.G.M.), *No Limit* (Para), *It Pays to Advertise* (Para), *Up Pops the Devil* (Para), *Young Man of Manhattan* (Para), *The Dove* (Radio), *Play Girl* (Warner) *Love at First Sight* (Chesterfield), *Reckless Living* (Univ), *Steady Company* (Univ), *Under Eighteen* (Warner), *Eight to Five* (Warner), *Her Dilemma* (Para), *The Cohens and Kellys in Hollywood* (Univ), *Alias the Doctor* (F.N.), *Working Wives* (Warner), *Skyscraper Souls* (M.G.M.), *Strange Justice* (R.K.O.), *Smiling Through* (M.G.M.)

**FOX,** Sidney. B. New York City, Dec. 10, 1910. Brown hair, hazel eyes. Ht. 5 ft. Wt. 6 st. 9 lb.

Was seen by Carl Laemmle, jun., while acting on the stage, and was given a contract, which led her straight to feature roles, her first film being *Bad Sister* (Univ, 1931). Came over to Europe Sept. 1932 to play opposite Chaliapin in *Don Quixote* (Nelson).

Also Played in: *Six-Cylinder Love* (Univ), *Strictly Dishonourable* (Univ), *Nice Women* (Univ), *Murders in the Rue Morgue* (Univ), *The Mouthpiece* (Warner), *Cohens and Kellys in Hollywood* (Univ), *Once in a Lifetime* (Univ), *Merry Go Round* (Univ).

**FOXE,** Earle. B. Oxford, Ohio, Dec. 25, 1891. Dark brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 14 st. 2 lb. Ed. Ohio State University. M. Betty Scott; 1 son, Chester, b. 1921.

Entered motion-pictures in New York with Kalem Company. Had previously had a good deal of stage experience.

Played in: *Panthea* (Selznick), *Ashes of Embers* (Para), *New Year's Eve* (Fox), *Through Different Eyes* (Fox), *Black Magic* (Fox), *Blindfold* (Fox), *Four Sons* (Fox), *Fugitives* (Pathé), *Good Intentions* (Fox), *So Big* (Warner), *The Spider* (Fox), *Ladies of the Big House* (Para), *The Expert* (Warner), *Strangers In Love* (Para), *Midnight Patrol* (Mono), *They Never Come Back* (Tec-Art), *Gentleman For a Day* (F.N.), *Dance, Fools, Dance* (M.G.M.), *The Engineer's Daughter* (Radio), *Destry Rides Again* (Univ), *Those We Love* (Tiffany), *Revolt* (Warner), *Second Fiddle* (Radio).

**FRANCIS,** Alec B. B. London. Grey hair, brown eyes. Ht. 5 ft. 11½ in. Wt. 10 st. 2 lb. Ed. Uppingham High School. M. Lucy Bower.

Achieved popularity first in this country, then in America. Film debut, Vitagraph Co., 1910.

Played In: *The Terror* (Warner), *Smiling Thru'* (F.N.), *The Music Master* (Fox), *The Return of Peter Grimm* (Fox), *Lion and the Mouse* (Pathé), *The Gold Diggers* (Belasco), *Camille* (U.A.), *Evangeline* (U.A.), *Companionate Marriage* (F.N.), *Murder Will Out* (F.N.), *Mississipi Gambler* (Univ), *Outward Bound* (Warner), *Arrowsmith* (U.A.), *Mata Hari* (M.G.M.), *Divine Love* (Fox), *The Last Mile* (Tiffany), *The Last Man* (Col), *Feet First* (Para), *Stout Hearts and Willing Hands, Alias Mary Smith* (Mayfair).

**FRANCIS,** Kay. B. Oklahoma City, Okla, Jan. 13, 1903. Brown hair and eyes. Ht. 5 ft. 5 in. Wt. 8 st. Ed. in Convents: Holy Angels, Fort Lee, N.J.; Notre Dame, Roxbury, Mass.; Holy Child Jesus, New York City; Miss Fuller's Private School, Ossining; the Cathedral School, Garden City. M. (1) John Meehan; div.; (2) Kenneth MacKenna, Jan., 1931.

Began her theatrical career in Shakespearean plays, scoring a success as the Queen in a modern version of *Hamlet*. On hearing that Paramount required a leading lady for Walter Huston in *Gentlemen of the Press* (Para, 1929), communicated with the company, posed for a test, got the part and was finally signed on a contract.

Also Played in: *Dangerous Curves* (Para,) *Behind the Make-up* (Para), *The Children* (Para), *The Cocoanuts* (Para), *The Marriage Playground* (Para), *Paramount on Parade* (Para), *The Illusion* (Para), *The Street of Chance* (Para), *A Notorious Affair* (F.N.), *Raffles* (U.A.), *Let's Go Native* (Para), *For the Defence* (Para), *Virtuous Sin* (Para), *Passion Flower* (M.G.M.), *Scandal Sheet* (Para), *Ladies' Man* (Para), *Vice Squad* (Para), *Transgression* (Radio), *Guilty Hands* (M.G.M.), *The Hours Between* (Para), *Girls About Town* (Para), *The False Idol* (Para),

*House of Scandal* (Para), *Street of Women* (Warner), *Strangers in Love* (Para), *Man Wanted* (Warner), *The Jewel Robbery* (Warner), *One-Way Passage* (Warner), *Honest Finder* (Para)

**FRANCIS,** Noel. B. Temple, Texas. Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt 8 st. 3 lb Ed. Forest Avenue High School, Dallas, Texas ; Southern Methodist University ; Columbia University. Has had experience of the stage as a dancer and singer in Ziegfeld productions. Screen debut in *Resurrection* (U.A., 1927)

Also Played in : *Movietone Follies of* 1930 (Fox), *Rough Romance* (Fox), *Turkey For Two* (Pathé), *Her Hired Husband* (Pathé), *Bachelor Apartment* (Radio), *Smart Money* (Warner), *Husband's Holiday* (Para), *Ladies of the Big House* (Para), *The Expert* (Warner), *Larceny Lane* (Warner), *The Mouthpiece* (Warner), *Justice For Sale* (M.G.M.), *Smart Women* (Radio), *Man About Town* (Fox), *Flames* (Mono), *Back Street* (Univ), *Guilty As Charged* (Para), *Merry go Round* (Univ).

**FREDERICK,** Pauline. B. Boston, Mass., Aug. 12 1886. Dark-brown hair, blue eyes. Ht 5 ft. 4 in. M. four times : (1) Frank Andrews ; dissolved 1913 ; (2) Willard Mack ; dissolved 1920 ; (3) Dr Charles M Rutherford ; div. ; (4) Hugh Leighton, 1930.

Although she was later to achieve her greatest success in dramatic roles, began her career in musical comedy Her screen debut was made in 1915, in Hall Caine's *Eternal City* (Robertson-Cole). Was at one time produced by Herbert Wilcox in *Mumsie*, (1927) her only British picture

Also Played in : *Slave Market* (Para), *Zaza* (Para), *Woman in the Case* (Para), *Madame X* (Goldwyn), *Fedora* (Para), *Salvage* (Jury's), *Sting of the Lash* (Robertson-Cole), *Belladonna* (Para), *Slave of Vanity*, *Paid in Full* (Para), *Resurrection* (Para), *On Trial* (Warner), *Evidence* (Warner), *The Sacred Flame* (Warner), *Wayward* (Para), *This Modern Age* (M.G.M.), *Phantom of Crestwood* (R.K.O.).

**FRESHMAN,** William. B. Sydney, Australia, 1905. Dark hair and eyes. Ht. 5 ft. 9 in.

Began his screen career by sweeping the floor in the old Gaumont Studios. A crowd-part in *The First Men in the Moon* (Gau-Brit), followed and eventually a feature role with Ralph Forbes in *The Fifth Form at St. Dominic's* (Granger's).

Also Played in : *Luck of the Navy* (Wilcox), *Guns of Loos* (Stoll), *The Rising Generation* (Neo-Art), *Glorious Youth* (F.N.), *Widdecombe Fair* (B.I.P), *Greek Street* (Gau-Brit), *Thread O' Scarlet* (Gau-Brit), *A Night in Marseilles*, *Bachelor's Baby* (B.I.P.), *F.P.1.* (Gau-Brit-U.F.A.).

**FRITSCH,** Willy. B. Kassowitz, Jan. 27, 1901 Light brown hair, grey eyes. Ht 5 ft. 6 in. Ed High Schools Breslau and Berlin

His father was a manufacturer and intended his son to be an engineer. Instead, Willy studied dramatic art at the Reinhardt School in Berlin and later played tragedy roles on the stage. Then U.F.A. engaged him for a series of silent films. Sound films, however, have made him a real success.

Played in : *Waltz Dream* (U.F.A.), *The Spy* (U.F.A.), *His Latest Excellency* (U.F.A.), *Last Waltz* (U.F.A.), *Love Waltz* (U.F.A.), *Melody of Hearts* (U.F.A.), *Hungarian Rhapsody* (U.F.A.), *Ronny* (U.F.A.), *Congress Dances* (U.F.A., German version), *Happy Ever After* (U.F.A., German version), *Early To Bed* (U.F.A., German version), *By Rocket To The Moon* (U.F.A.), *On Secret Service* (U.F.A.), *The Three From The Tankstelle* (U.F.A.).

**FROELICH,** Gustav. B. Hanover, March 21. Brown hair, brown eyes. Ed. High School, Hanover M Gitta Alpar. 1932.

Wrote "penny-dreadfuls" as a youth and, though some of them were accepted, discovered one day that he was growing perceptibly thinner, and sought a more remunerative career. After various efforts he eventually made his way to the stage. First became known to the English public by his brilliant performance in the German film *Metropolis* (U.F.A., 1927).

Also Played in : *Asphalt* (German), *Fear* (German), *The Love Duet*, *The Immortal Vagabond* (U.F.A.), *Treason* (U.F.A.), *Two Souls*, *Waltz by Strauss*

**FULLER,** Leslie. B Margate. M. Beatrice Witham ; she d., Nov. 5, 1931.

First gave expression to his theatrical talents as a pierrot on Margate Pier, in a company known as the "Margate Pedlars," with whom he remained for several years. Is now a B.I.P contract player.

Also Played in : *Not So Quiet on the Western Front* (B.I.P.), *Kiss the Sergeant* (B.I.P.), *Old Soldiers Never Die* (B.I.P.), *Poor Old Bill* (B.I.P.), *Bill's Legacy* (B.I.P.), *Why Sailors Leave Home* (B.I.P.), *To-night's the Night* (B.I.P.), *Old Spanish Customers* (B.I.P.), *The Last Coupon* (B.I.P.).

# G

**GABLE,** Clark. B. Cadiz, Ohio, Feb. 1, 1901. Brown hair, light grey eyes. Ht. 6 ft. 1 in. Wt. 13 st. 1 lb. Ed. Grammar School and High School, Hopedale, Ohio. M. (1) Josephine Dillon; div; (2) Rita Langham.

Has had a varied career in theatricals, sometimes as actor and sometimes as scene-shifter, but during his early days was regarded more often than not as a general handyman. Once finding himself stranded during a tour he worked as a lumberjack until the opportunity of acting came his way again. The films proved the happiest medium for his talents, bringing him almost instant success.

Played In: *The Finger Points* (F.N.), *A Free Soul* (M.G.M.), *The Secret Six* (M.G.M.), *Dance, Fools, Dance* (M.G.M.), *Laughing Sinners* (M.G.M.), *Sporting Blood* (M.G.M.), *The Rise of Helga* (M.G.M.), *Painted Desert* (M.G.M.), *The Easiest Way* (M.G.M.), *Hell Divers* (M.G.M.), *Possessed* (M.G.M.), *Polly of the Circus* (M.G.M.), *Strange Interlude* (M.G.M.), *Red Dust* (M.G.M.).

**GADD,** Renee. B. Argentina, June 22. Fair hair, hazel eyes. Ht. 5 ft. 2½ in. Wt. 8 st. 3 lb. Ed. England. M. Guy Tooth, Feb. 1929.

Came to London in 1913. Has played in several musical comedies, one of the more notable being *Funny Face*, opposite Fred Astaire. Screen debut, *Money For Nothing* (B.I.P., 1931).

Also Played in: *Josser Joins the Navy* (B.I.P.), *Whiteface* (Gains), *Bad Companions* (B.I.P.), *Aren't We All?* (Para-Brit), *Maid of the Mountains* (B.I.P.), *His Wife's Mother* (B.I.P.).

**GALE,** Roberta. B. Pittsburg, Pa. Oct. 18, 1914. Reddish-blonde hair, brown eyes. Ht. 5 ft. 4 in. Ed. Miami public schools; St. Joseph's Convent.

Was signed for Radio pictures by Joseph I. Schnitzer, but has only worked a little for that company.

Played In: *Framed* (Radio), *He Knew Women* (Radio), *The Dove* (Radio).

**GALLAGHER,** Richard (Skeets). B. Terre Haute, Indiana, July 28. Grey hair, blue eyes. Ht. 5 ft. 7½ in. Wt. 10 st. Ed. Terre Haute High School; Rose Polytechnic Institute; University of Indiana. M. Pauline Mason.

Began his career on the vaudeville stage, scoring successes in *No, No, Nanette, Mayone, The City Chap*, etc. Won his first screen opportunity through Paramount, with whom he soon became a prominent player. One of his earliest films was *The Racket* (1928).

Also Played In: *Close Harmony* (Para), *Fast Company* (Para), *The Dance of Life* (Para), *Pointed Heels* (Para), *Love Among the Millionaires* (Para), *Let's Go Native* (Para), *Her Wedding Night* (Para), *Honey* (Para), *Paramount on Parade* (Para), *The Social Lion* (Para), *It Pays to Advertise* (Para), *Up Pops the Devil* (Para), *The Trial of Vivienne Ware* (Fox), *Merrily We Go To ——!* (Para), *Bird of Paradise* (Radio), *Phantom of Crestwood* (Radio), *Conquerors* (Radio).

**GARAT,** Henri. B. Paris, 1905. Dark brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 1 lb. Ed. Paris. M. Betty Rowe, June, 1932.

One of the "Moulin Rouge" (Paris) dancers, till Mistinguette told him his destiny lay in films. He took her advice. Has been chosen by U.F.A. to play the parts which were previously assigned to Willy Fritsch. Is best known in England for his performance with Lilian Harvey in *Congress Dances* (U.F.A., 1932).

Also Played in: *Les Deux Gosses* (Para-French), *Nos Maîtres Les Domestiques* (Para-French), *Il Est Charmant* (Para-French), *Road to Paradise* (U.F.A.), *Princesse à vos Ordres* (U.F.A.), *Flagrant Délit* (U.F.A.), *La Fille et le Garcon* (U.F.A.), *Un Réve Blanc* (U.F.A.).

**GARBO,** Greta. Real name, Greta Gustafson. B. Stockholm, Sweden, Sep. 18, 1906. Golden hair, blue eyes. Ht. 5 ft. 6 in. Wt. 8 st. 13 lb. Ed. Stockholm, Sweden.

Began as a clerk in a Swedish store; was one day used as a hat model and thereby attracted the attention of Captain Ring, who gave her her first opportunity on the screen in a film advertising hats. A test by Erich Petschler was the next step, which in time led to a successful part in *The Atonement of Gosta Berling* (Swedish Biograph, 1924-25). It was this film which attracted the attention of M.G.M., with whom she signed a long-term contract. American film debut in *The Torrent* (1926).

Also Played in: *The Joyless Street* (Sofar) *The Temptress* (M.G.M.), *Flesh and the Devil* (M.G.M.),

*Love* (M.G.M.), *The Divine Woman* (M.G.M.), *The Mysterious Lady* (M.G.M.), *The Single Standard* (M.G.M.), *Wild Orchids* (M.G.M.), *The Kiss* (M.G.M.), *Anna Christie* (M.G.M.), *Romance* (M.G.M.), *Inspiration* (M.G.M.), *The Rise of Helga* (M.G.M.), *Mata Hari* (M.G.M.), *Grand Hotel* (M.G.M.), *As You Desire Me* (M.G.M.).

**GARDNER,** JOAN. B. Chesham, Bucks, Oct. 26, 1914. Light brown hair, hazel eyes. Ht. 5 ft. 7 in. Wt. 8 st. 12 lb. Ed. Frognal, Hampstead.

Following brief appearances on the stage in musical comedy, among which were *Bow Bells* and *Wonder Bar*, was given a five years' contract by Alexander Korda.

PLAYED IN: *Wedding Rehearsal* (London Film Pro), *Men of Tomorrow* (London Film Pro).

**GARRICK,** JOHN. Real name, John Nicholls. B. Brighton, England, Aug. 31, 1902. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Ed. Brighton College.

First became known in Australia for his performance in *Rose Marie*. One of his earliest films was *Married in Hollywood* (Fox, 1929).

ALSO PLAYED IN: *Sky Hawk* (Fox), *Charlie Chan Carries On* (Fox), *Always Goodbye* (Fox), *Bad Company* (Pathé), *Just Imagine* (Fox).

**GAWTHORNE,** PETER A. B. Queen's County, Ireland, Sept. 1, 1884. Ed. Bedford. M. Ethel Marie Siddell.

Stage debut, His Majesty's Theatre, Jan., 1906. Has toured extensively in Australia and South Africa. Author of two plays, *The Island King* and *The Wishing Well*. Screen debut, 1929, in America, later coming to London to appear in British motion pictures.

PLAYED IN: *Behind That Curtain* (Fox), *Sunny Side Up* (Fox), *Bulldog Drummond* (U.A.), *Temple Tower* (Fox), *Jack's the Boy* (Gains), *The Flag Lieutenant* (B. & D.), *C.O.D.* (U.A.-Brit), *His Lordship* (Westminster), *The Lodger* (Twickenham), *Perfect Understanding* (Swanson).

**GAY,** MAISIE. Real name, Munro-Noble. B. London, Jan. 7, 1883. Ed. North London Collegiate School.

Stage debut, 1903, as a chorus-girl in *The Cherry Girl*. Toured extensively in America and England. Talkie debut, *To Oblige a Lady* (B.L., 1930).

ALSO PLAYED IN: *The Old Man* (B.L.).

**GAYNOR,** JANET. B. Philadelphia, Pa., Oct. 6, 1907. Golden brown hair, brown eyes. Ht. 5 ft. Wt. 7 st. 2 lb. Ed. Polytechnic High School, San Francisco. M. Lydell Peck, Sep. 11, 1929.

A rare example of the film star whose early ambitions were aided by her parents. They moved to Hollywood to help her in that direction and in 1924 she made her screen debut as an extra. *Seventh Heaven* (Fox, 1927), a film which followed soon after, made her a star overnight.

ALSO PLAYED IN: *Midnight Kiss* (Fox), *The Return of Peter Grimm* (Fox), *The Johnstown Flood* (Fox), *Street Angel* (Fox), *Sunrise* (Fox), *Four Devils* (Fox), *Christina* (Fox), *Lucky Star* (Fox), *Sunny Side Up* (Fox), *Happy Days* (Fox), *High Society Blues* (Fox), *Delicious* (Fox), *Merely Mary Ann* (Fox), *Man Who Came Back* (Fox), *Daddy Long Legs* (Fox), *The First Year* (Fox), *State Fair* (Fox), *Tess of the Storm Country* (Fox,)

**GERRARD,** GENE. Real name, Eugene Maurice O'Sullivan. B. London, Aug. 31, 1893. Ed. Clapham College. M. Patty Dale.

Began life as a cutter in his father's shop. Tailoring, however, did not appeal to him very strongly and he made a bid for the stage, appearing for the first time at the Palladium Theatre in 1912. Screen debut with the old Hepworth company. Talkie debut, *Let's Love and Laugh* (B.I.P., 1931).

ALSO PLAYED IN: *My Wife's Family* (B.I.P.), *Brother Alfred* (B.I.P.),

DIRECTED AND PLAYED IN: *Out of the Blue* (B.I.P.), *Lucky Girl* (B.I.P.), *Let Me Explain Dear* (B.I.P.).

**GIBSON,** HOOT. Real name: Edward Gibson. B. Tekamah, Neb., 1892. Dark hair, blue eyes. Ht. 5 ft. 9 in. Wt. 11 st. 6 lb. Ed. Tekamah High School. M. Sally Eilers, 1930.

Appeared first in variety, touring Australia and America. Began making Western motion-pictures about sixteen years ago and soon became a favourite with lovers of cowboy drama. Every year he stages the enormous Golden State Rodeo on his own ranch near Saugas, Cal.

PLAYED IN: *Smilin Guns* (Univ), *The Lariat Kid* (Univ), *Points West* (Univ), *The Winged Horseman* (Univ),

*Courtin' Wild Cats* (Univ), *The Long Long Trail* (Univ), *Mounted Stranger* (Univ), *Roaring Ranch* (Univ), *King of the Rodeo* (Univ), *Burning the Wind* (Univ), *Spurs* (Univ), *Trailing Trouble* (Univ), *Trigger Tricks* (Univ), *Clearing the Range* (Hoffman), *Gay Buckaroo* (Allied), *Hard Hombre* (Allied), *Local Bad Man* (Univ), *Spirit of the West* (Univ), *Wild Horse* (Allied), *A Man's Land* (Allied), *Boiling Point* (Allied).

**GIBSON,** WYNNE. B. New York City. Reddish hair, grey-green eyes. Ht. 5 ft. 2 in. Wt. 7 st. 5 lb. Ed. Wadleigh School for Girls, New York City.

Made her film debut in a small part of a New York production. Was not very much attracted by a screen career, and went on the stage. Her views changed, however, when Paramount signed her to appear opposite Richard Dix in *Nothing But The Truth* (1929).

ALSO PLAYED IN: *The Gang Buster* (Para), *Kick In* (Para), *June Moon* (Para), *Man of the World* (Para), *City Streets* (Para), *Ladies of the Big House* (Para), *Two Kinds of Women* (Para), *Strange Case of Clara Deane* (Para), *Lady and Gent* (Para), *Night after Night* (Para).

**GILBERT,** JOHN. Real name, John Pringle. B. Logan, Utah, July 10, 1897. Brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 9 st. 9 lb. Ed. at various public schools in U.S.A.; Hitchcock Military Academy at San Rafael, Cal. M. (1) Olivia Burwell, 1917; div., 1922; (2) Leatrice Joy, Mar., 1923; dau. Leatrice; div., Aug., 1924; (3) Ina Claire, May, 1929; div., Aug., 1932; (4) Virginia Bruce, Aug., 1932.

Best remembered by his admirers for a series of pictures in which he co-starred with Greta Garbo, prominent among them being *Flesh and the Devil* (M.G.M., 1927) and *Love* (M.G.M., 1927). Suffered a set-back when talkies came, owing to the unsuitability of his voice. This, however, has since been trained and, though he has not yet reached the height of popularity he attained in the silent days, he is frequently featured by M.G.M., to whom he is under contract.

ALSO PLAYED IN: *Apostles of Vengeance* (Ince), *Heart of the Hills* (F.N.), *The Count of Monte Cristo* (Fox), *He Who Gets Slapped* (M.G.M.), *The Merry Widow* (M.G.M.), *The Big Parade* (M.G.M.), *Man, Woman, and Sin* (M.G.M.), *Bardelys the Magnificent* (M.G.M.), *The Cossacks* (M.G.M.), *The Show* (M.G.M. silent), *Twelve Miles Out* (M.G.M.), *Love* (M.G.M.), *A Woman of Affairs* (M.G.M.), *Desert Nights* (M.G.M.), *La Boheme* (M.G.M.), *His Glorious Night* (M.G.M.), *The Hollywood Review* (M.G.M.), *Redemption* (M.G.M.), *Way For a Sailor* (M.G.M.), *Gentlemen's Fate* (M.G.M.), *Phantom of Paris* (M.G.M.), *West of Broadway* (M.G.M.), *The Big Parade* (M.G.M. talkie version), *Downstairs* (M.G.M).

**GILL,** BASIL. B. Birkenhead, Cheshire, March 10, 1877. Son of Rev. John Gill, of Cambridge. Ed. Oakham Grammar School; St. Paul's Cathedral School; and Neuville, Switzerland. M. Margery Cavania.

Decided at first to earn his living as an artist, but, finding this unremunerative, turned his attention to the stage, making his first appearance at Bury, 1897. First London appearance, 1898, in *The Daughters of Babylon*. Has toured extensively in America and Australia. Created a great success in the part of Messala in *Ben Hur*, in London, 1902. Film debut with Gaumont, in *High Treason*.

ALSO PLAYED IN: *School for Scandal* (Albion), *Should a Doctor Tell?* (B.L.), *Glamour* (B.I.P.).

**GILLINGWATER,** CLAUDE. B. Lauseanna, Missouri, Aug. 2, 1870. Grey hair, brown eyes. Ht. 6 ft. 2 in. Wt. 12 st. Ed. St. Louis High School. M. Carlyn Stellith.

Following many years on the stage with David Belasco, made his film debut in *Little Lord Fauntleroy* (U.A., 1921).

ALSO PLAYED IN: *Alice Adams*, *Daddy* (F.N.), *Three Wise Fools* (Goldwyn), *The Christian* (Goldwyn), *Madonna of the Streets* (F.N.), *Why Change Your Husband* (Warner), *My Boy* (Pathé), *Remember* (Col), *Women They Talk About* (Warner), *Stark Mad* (Warner), *Stolen Kisses* (Warner), *A Dangerous Woman* (Para), *Great Divide* (F.N.), *Daddy Long Legs* (Fox), *Smiling Irish Eyes* (F.N.), *Flirting Widow* (F.N.), *Toast of the Legion* (F.N.), *Dumbbelles in Ermine* (Warner), *Conquering Horde* (Para), *We Three* (F.N.), *Tess of the Storm Country*, (Fox).

**GISH,** DOROTHY. B. Dayton, Ohio, 1898. Fair hair, blue eyes. Ht. 5 ft. Ed. Dayton. M. James Rennie, Aug. 1920.

Although only 34 years of age is regarded as one of the screen veterans, having started her career with Griffith in 1912. Is best remembered for her performance with her sister, Lillian Gish, in *Orphans of the Storm* (Griffith, 1922). Returned to the stage in New York, Oct., 1928, as Fay Hilary in *Young Love*. Paid a visit to London with Antonio Moreno in

a visit to London with Antonio Moreno in 1926 to star in *Madame Pompadour* (B.I.P.)

ALSO PLAYED IN: *Hearts of the World* (Comstock), *Fury* (F.N.), *The Bright Shawl* (F.N.), *Clothes Make the Pirate* (F.N.), *Romola* (M.G.M.), *Nell Gwynn* (Para-Brit), *London* (Para), *Tiptoes* (Para).

**GISH,** LILLIAN. B. Springfield, Ohio, Oct. 14, 1896. Blonde hair, light-blue eyes. Ht. 5 ft. 4 in. Wt. 7 st. 12 lb. Ed. Dayton, Ohio.

After brief stage experience, during which she had once supported Sarah Bernhardt, she was introduced to D. W. Griffith by Mary Pickford, with whom she later appeared in *The Unseen Enemy* (1912).

ALSO PLAYED IN: *The Mothering Heart* (Griffith), *The Battle of the Sexes* (U.A.), *Home Sweet Home* (F.A.), *The Birth of a Nation* (Griffith), *Intolerance* (Griffith), *Souls Triumphant* (F.A.-Tri), *Hearts of the World* (Comstock World), *The Great Love* (Griffith), *Romance of Happy Valley* (Artcraft), *The Greatest Thing in Life* (Griffith), *Broken Blossoms* (Griffith), *The Greatest Question* (F.N.), *Way Down East* (U.A.), *White Sister* (Inspiration), *Romola* (M.G.M.), *La Boheme* (M.G.M.), *The Scarlet Letter* (M.G.M.), *Annie Laurie* (M.G.M.), *The Enemy* (M.G.M.), *Wind* (M.G.M.), *One Romantic Night* (U.A.), *Orphans of the Storm* (U.A.).

DIRECTED: *Remodelling Her Husband* (Para), with Dorothy Gish in the principal role.

**GLEASON,** JAMES. B. New York City, May 23, 1886. Light brown hair, blue eyes. Ht. 5 ft. 10 in. M. Lucille Webster; son, Russell.

Stage career preceded by service in the Spanish-American War, after which he joined the stock company at the Liberty Theatre, in Oakland, managed by his parents. Soon after was married and went with his wife to Portland for a period of three years to play in stock at the Baker Theatre. Several years on the road followed, until eventually he made his film debut in *The Count of Ten* (1927), for Universal. Author of *The Broadway Melody*, and *The Shannons of Broadway*. Co-author of *Is Zat So?*

ALSO PLAYED IN: *Garden of Eatin'* (Pathé), *Fair Ways and Foul* (Pathé), *Beyond Victory* (Pathé silent), *Her Man* (Pathé), *Oh Yeah* (Pathé), *Swellhead* (Tiffany), *Puttin' on the Ritz* (U.A.), *Dumbbells in Ermine* (Warner), *The Matrimonial Bed* (Warner), *Big Money* (Pathé), *Don't Believe It* (Para), *No Brakes* (Pathé), *Beyond Victory* (Pathé talkie version), *It's a Wise Child* (M.G.M.), *A Free Soul* (M.G.M.), *Sweepstakes* (Pathé), *The Big Gamble* (Pathé), *Suicide Fleet* (Radio), *Fast Companions* (Univ), *Lady and Gent* (Para), *The Crooked Circle* (Tiffany), *Blondie of the Follies* (M.G.M.), *All American* (Univ), *Penguin Pool Mystery* (Radio),

**GLEASON,** LUCILLE. Full name, Lucille Webster Gleason. B. Pasadena, Cal. Brown hair, blue eyes. Ht. 5 ft. 6 in. Wt. 10 st. Ed. Troop School, Pasadena. M. James Gleason; son, Russell.

Began her theatrical career in the stock company owned by the parents of James Gleason and eventually arrived on Broadway, before taking up a screen career.

PLAYED IN: *Garden of Eatin'* (Pathé), *Fair Ways and Foul* (Pathé), *Golden Rooster Comedies*, *Shannons on Broadway* (Univ), *Don't Believe It* (Univ), *The Dove* (Radio), *Pagan Lady* (Col), *Nice Women* (Univ).

**GLEASON,** RUSSELL. B. Portland, Oregon, Feb. 6, 1908. Son of James and Lucille Gleason. Light brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. Oakland, Cal. High School; Berkeley College.

Comes of a family which for three generations has appeared on the stage. Made his first, and probably last, appearance in theatricals when three months old, having been carried on the stage by his parents in *The Heir to the Hoorah*. Entered motion pictures immediately after graduating from college. Made one of his earliest screen appearances in *The Shady Lady* (Pathé, 1929).

ALSO PLAYED IN: *The Flying Fool* (Pathé), *The Sophomore* (Pathé), *Strange Cargo* (Pathé), *Seven Faces* (Fox), *Beyond Victory* (Pathé), *Officer O'Brien* (Pathé), *All Quiet on the Western Front* (Univ), *Sisters* (Col), *Laugh and Get Rich* (R.K.O.-Radio), *Homicide Squad* (Univ), *Nice Women* (Univ), *Lost Men* (Univ.), *Strange Case of Clara Deane* (Para).

**GOMBELL** (pronounced Gawmbel) MINNA. B. Baltimore, Maryland. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. Ed. private schools, Baltimore; Western Highland Bard Avon Finishing School, Baltimore.

Following many appearances on the stage, with leading men such as Walter Huston, Otis Skinner, and Ernest Freud, entered motion pictures, Dec. 23, 1930,

with Fox, and has made a rapid rise to starring parts.

PLAYED IN: *Doctors Wives* (Fox), *Bad Girl* (Fox), *Skyline* (Fox), *Sob Sister* (Fox), *The Dance Team* (Fox), *Good Sport* (Fox), *The Rainbow Trail* (Fox), *Stepping Sisters* (Fox), *After To-morrow* (Fox), *Blonde Reporter* (Fox), *Careless Lady* (Fox), *Bachelor's Affair* (Fox), *The First Year* (Fox), *Walking Down Broadway* (Fox), *Wild Girl* (Fox).

**GOODNER,** CAROL. B. New York, U.S.A., 1915.

Achieved her first success as Catherine Rogers in *The Great Gatsby*, on the New York stage, 1926. London stage debut, 1927, in *The Butter and Egg Man*. Screen debut *The Ringer* (B.L., 1931).

ALSO PLAYED IN: *Flying Squad* (F.L.), *There Goes the Bride* (B.L.).

**GOODRICH,** LOUIS. Real name, Abbot Anderson. B. Royal Military College, Sandhurst. Son of Major-General Abbot Anderson. Ed. Oxford Military College. M. Beatrice K. Huggins.

Had tried his hand at many careers before finally settling down to the stage. Was at different times land surveyor in the Colonies, a farmer in British Columbia, and a tea planter in Ceylon. Made his first professional appearance on the stage in 1892, at Worthing. Talkie debut, *Fascination* (B.I.P., 1932).

ALSO PLAYED IN: *The Flag Lieutenant* (B. & D.).

**GORDON,** C. HENRY. B. New York City. Ed. New York; Neuchatel, Switzerland. Dark hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 11 lb.

Stage debut in New York in *Experience*. Later appeared with Mary Duncan, Ina Claire, Florence Reed, Fredric March and Walter Huston. One of his earliest films was *A Devil With Women* (Fox).

ALSO PLAYED IN: *Renegades* (Fox), *Once a Sinner* (Fox), *Hush Money* (Fox), *Mata Hari* (M.G.M.), *Honour of the Family* (F.N.), *Scarface* (U.A.), *The Doomed Battalion* (Univ), *Gay Caballero* (Fox), *Cardigan's Last Case* (Radio), *Strange Love of Molly Louvain* (F.N.), *Miss Pinkerton* (F.N..), *The Roar of the Dragon* (Radio), *The Jewel Robbery* (Warner), *Mad Masquerade* (M.G.M.), *Crooked Circle* (Tiffany), *Thirteen Women* (Radio), *Hell's Highway* (Radio), *Kongo* (M.G.M.), *Revolt* (Warner), *Rasputin* (M.G.M.).

**GOTT,** BARBARA. B. Stirling, Scotland. Black hair, dark grey eyes. Ht. 5 ft. 5 in.

Well known on the London stage as a character actress. Was given her first screen opportunity by Welsh-Pearson in *The Little People* (1927).

ALSO PLAYED IN: *Not Quite a Lady* (B.I.F.), *A Sister To Assist 'Er* (Gau), *At the Villa Rose* (Twickenham), *Lord Richard in the Pantry* (Twickenham), *Downhill* (Gains), *Compromising Daphne* (B.I.P.), *The Sport of Kings* (Gains), *The Flying Fool* (B.I.P.), *The Professional Guest* (Fox), *Water Gypsies* (A.R.P.), *Night Work* (Twickenham), *A Safe Proposition* (Fox-Brit).

**GOUDAL,** JETTA. B. Versailles, France, July 18, 1898. Brown hair and eyes. Ht. 5 ft. 7 in. Wt. 9 st. 2 lb. Ed. Versailles; Liege, Belgium.

Travelled extensively all over Europe in stock companies and later in the United States. Began her screen career with Pathé, one of her earliest parts being in *Forbidden Woman*, 1927.

ALSO PLAYED IN: *Fighting Love* (Pathé), *The Bright Shawl* (F.N.), *White Gold* (Pathé), *Lady of the Night* (U.A.), *Business and Pleasure* (Fox).

**GRAHAME,** MARGOT. B. Canterbury, Feb. 20, 1911. Blonde hair, green eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 9 lb. Ed. at Ladies' College, Durban, South Africa.

Was dining at the B.I.P. studio restaurant when seen by Harry Lachman, and engaged for *The Love Habit* (B.I.P., 1930). Was given a test and eventually a contract with B.I.P.

ALSO PLAYED IN: *Rookery Nook* (B. & D.), *Uneasy Virtue* (B.I.P.), *Glamour* (B.I.P.), *Creeping Shadows* (B.I.P.), *The Rosary* (Twickenham), *Illegal* (W.B.-F.N.), *Innocents of Chicago* (B.I.P.), *Stamboul* (Para-Brit), *The Letter of Warning* (W.B.-F.N.), *Postal Orders* (W.B.-F.N.), *Yes, Mr. Brown* (B. & D.).

**GRAN,** ALBERT. B. Bergen, Norway. Ed. Hamburg and Leipzig.

During a long and varied screen career has played with First National, M.G.M., Fox, Paramount, Pathé and Universal.

PLAYED IN: *Children of Divorce* (Para), *Soft Cushions* (Para), *Breakfast at Sunrise* (F.N.), *We Americans* (Univ), *Glad Rag Doll* (Warner), *Gold Diggers of Broadway* (Warner), *One Adventurous Night* (F.N.), *Tanned Legs* (Radio), *The Dry Martini* (Fox), *Four Sons* (Fox), *Mother Knows Best* (Fox), *Our Modern Maidens* (M.G.M.), *My Past* (Warner), *Toast of the Legion* (F.N.), *The Busybody* (Para),

*Geraldine* (Pathé), *Graustark* (F.N.), *Seventh Heaven* (Fox), *Little Accident* (Univ), *Follow Through* (Para), *The Brat* (Fox), *Beauty Parlour* (Chesterfield), *Rockabye* (Radio).

**GRANSTEDT,** GRETA. B. Malmo, Sweden. Blonde hair, green eyes. Ht. 5 ft. 1 in. Wt. 7 st. 2 lb. Ed. Kansas and San Francisco, Cal.

Following a successful career on the stage, during which she had played prominent parts in numerous productions, made her screen debut in 1926 with a part in *Excess Baggage* for M.G.M.

ALSO PLAYED IN : *Behind Closed Doors* (Col), *Mexicali Rose* (Col), *Eric the Great* (Univ), *College Love* (Univ), *Girl Troubles* (Univ), *Embarrassing Moment* (Univ), *Close Harmony* (Para), *The Faithful* (F.N.), *Sunny Skies* (Tiffany), *Street Scene* (U.A.), *Murder in the Penthouse* (Tiffany), *Unwanted* (Col), *Manhattan Parade* (F.N.), *Caught Short* (M.G.M.), *The Deceiver* (Col), *After To-morrow* (Fox), *They Never Come Back* (Tec-Art), *The Secret Witness* (Col), *Night World* (Univ), *McKenna of the Mounted* (Col),

**GRANT,** CARY. B. Bristol, England. Brown-grey hair, blue eyes. Ht. 6 ft. 1 in. Wt. 11 st. 11 lb. Ed. Fairfield Academy, England.

Ran away from home at the age of fifteen and joined Bob Pender's troupe of knockabout comedians. Has toured extensively in this country and in America. Is now a long-term contract holder with Paramount.

PLAYED IN : *This Is the Night* (Para), *Sinners in the Sun* (Para), *Blonde Venus* (Para), *Merrily We Go To ——!* (Para), *The Devil and the Deep* (Para), *Hot Saturday* (Para).

**GRANT,** LAWRENCE. B. England. Grey hair, hazel eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Balsham Manor, Cambs. M. Iphigenia Hay.

Following many appearances on the English and American stage, was given the Kaiser's part in *To Hell With the Kaiser* (M.G.M., 1918). Signed M.G.M. contract, 1920, and after a while, went back to the stage, returning to motion pictures in 1925, since when he has abandoned the theatre altogether. Is now a long-term contract holder with M.G.M.

ALSO PLAYED IN : *His House* (M.G.M.), *A Chorus Girl's Romance* (Metro), *Grand Duchess and the Waiter* (Para), *Serenade* (Para), *Gentleman of Paris* (Para), *Doomsday* (Para), *Red Hair* (Para), *Woman of Moscow* (Para), *Something Always Happens* (Para), *The Case of Lena Smith* (Para), *Hold 'Em Jail* (Radio), *Bulldog Drummond* (U.A.), *Is Everybody Happy?* (Warner), *The Exalted Flapper* (Fox), *Their Mad Moment* (Fox), *Unholy Garden* (U.A.), *White Man* (M.G.M.), *Forbidden Adventure* (Para), *Shanghai Express* (Para), *Daughter of the Dragon* (Para), *Man About Town* (Fox), *Jewel Robbery* (F.N.), *Speak Easily* (M.G.M.), *After Divorce* (M.G.M.), *Tinfoil* (M.G.M.), *Mask of Fu Manchu* (M.G.M.).

**GRAVES,** RALPH. B. Cleveland, Ohio, Jan. 23, 1900. Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 12 st. 7 lb. Ed. East High School. M. (1) Marjorie Seaman, 1921 ; she d. 1923 ; (2) Virginia Goodwin, 1928.

Made his film debut with the old Essanay Company. Has since worked for Griffith, Sennett, M.G.M., and Columbia.

ALSO PLAYED IN : *Smilin' Guns* (Univ), *The Eternal Woman* (Col), *Yolanda* (M.G.), *Submarine* (Col), *The Flying Fleet* (M.G.M.), *Song of Love* (Col), *Ladies of Leisure* (Col), *Dirigible* (Col), *A Dangerous Affair* (Col), *When a Fellow Needs a Friend* (M.G.M.), *Impossible Lover* (M.G.M.).

**GRAY,** LAWRENCE. B. San Francisco, Cal., July 28, 1898. Brown hair, green eyes. Ht. 5 ft. 10 in. Wt. 11 st. 6 lb. Ed. Lowell High School, San Francisco.

Has been associated with motion pictures, not only as actor, but also as production superintendent for Famous-Players-Lasky. Has played opposite Hollywood's most celebrated actresses, including Gloria Swanson, Marion Davies, Colleen Moore, Betty Bronson, Olive Bordon, Madge Bellamy, Eleanor Boardman, Lois Moran, Evelyn Brent, Dorothy Sebastian, Billie Dove and the Duncan Sisters.

PLAYED IN : *It's a Great Life* (M.G.M.), *Trent's Last Case* (Fox), *The Gay Nineties* (M.G.M.), *Going Wild* (F.N.), *Spring Is Here* (F.N.), *Sunny* (F.N.), *Mother's Millions* (Univ), *Man of the World* (Para).

**GREEN,** HARRY. B. New York City, April 1, 1892. Black hair, blue eyes. Ht. 5 ft. 7½ in. Wt. 12 st. 6 lb. Ed. New York University.

Toured England, South Africa and Australia, following many successful stage appearances in New York. Going to Hollywood from S. Africa for a holiday was signed up by Paramount, for whom he appeared soon after in *Why Bring That Up ?* (1929).

Also Played in: *Close Harmony* (Para), *Man I Love* (Para), *The Busybody* (Para), *Paramount On Parade* (Para), *Be Yourself* (U.A.), *Honey* (Para), *True to the Navy* (Para), *Light of Western Stars* (Para), *Spoilers* (Para), *Sea Legs* (Para), *No Limit* (Para), *Marry Me* (Gains).

**GREEN,** Mitzi. B. New York City, Oct. 22, 1920. P. Joe Keno and Rosie Green, professionals. Brown hair, hazel eyes. Ht. 4 ft. 10 in. Wt. 6 st. 6 lb.

At the age of six was already being billed all over the United States as a clever child mimic. Two years later Paramount secured her on contract. Film debut, *Marriage Playground* (1929).

Also Played in: *Honey* (Para), *Paramount on Parade* (Para), *Love Among the Millionaires* (Para), *Santa Fe Trail* (Para), *Tom Sawyer* (Para), *Finn and Hattie* (Para), *Skippy* (Para), *Dude Ranch* (Para), *Huckleberry Finn* (Para), *Forbidden Adventure* (Para), *Girl Crazy* (Radio), *Little Orphan Annie* (Radio).

**GREENWOOD,** Charlotte. B. Philadelphia, Pa., June 25. Blonde hair, blue eyes. Ht. 5 ft. 9½ in. Wt. 10 st. Ed. public school Boston; Norfolk.

Was at first discouraged from going on the stage owing to her height, but, persevering, she eventually made a name for herself as an eccentric acrobatic dancer. Following many successful stage appearances, she began to make silent films in 1918, one of which was called *Jane*. Re-entered pictures in 1928 and was featured in *The Passing Show* and a series of Warner Bros. Letty Comedies, including *So Long Letty, Linger Longer Letty, Let Her Go Letty, Letty Pepper.*

Also Played in: *Baby Mine* (M.G.M.), *Stepping Out* (M.G.M.), *The Ritz Revue, She Couldn't Say No* (Warner), *The Man in Possession* (M.G.M.), *Palmy Days* (Col), *Happy Landing* (M.G.M.), *Romeo in Pyjamas* (M.G.M.), *Cheaters at Play* (Fox).

**GREET,** Clare. B. June 14, 1871. Ed. privately at Leamington; Girls' College, Brighton.

Stage debut with Ben Greet (no relation) in 1891. Played numerous parts in Shakespearean plays. After many years on the stage, where she became tremendously popular, turned her attention to the screen, making one of her earliest appearances for B.I.P. in *The Ring* (1927).

Also Played in: *The Manxman* (B.I.P.), *Should a Doctor Tell?* (B.L.), *Lord Babs* (B.L.), *Many Waters* (B.I.P.), *White Face* (Gains-B.L.), *Sign of Four* (A.R.P.), *Case of Lady Camber* (B.I.P.).

**GREVILLE,** Vanda. B. 1908. Red hair, blue eyes. M. Edmund Greville.

Owing to the fluency with which she speaks English, French, German and Spanish, is very much in demand for films made in more than one language. After playing in crowds and small parts in Britain, was discovered by a French producer in a Paris restaurant and given a prominent part in *The End of the World*, which took over twelve months to produce. It was René Clair's film, *Le Million*, however, which brought her to her present popularity.

Also Played in: *Gentleman of Paris* (Gau-Brit), *Potiphar's Wife* (B.I.P.), *Le Bal, Suicide Train, Ebb Tide* (Para-Brit), *Le Million* (Tobis).

**GREY,** Anne. Real name, Aileen Ewing B. London, 1907. Brown hair and eyes. Ht. 5 ft. 5 in. Ed. Lausanne, King's College, London.

Began life as a journalist, but, on being seen by a film agent, was given a small part (1928). This encouraged her to abandon journalism and to devote the whole of her time to the screen.

Played in: *Cross Roads* (Para-Brit), *School for Scandal* (Albion), *Guilt* (Fogwell), *Other People's Sins* (Assoc. Pic Pro), *The Happy Ending* (Gau-Brit), *The Nipper* (Betty Balfour Pictures, Ltd.), *The Man at Six* (B.I.P.), *No.* 17 (B.I.P.), *The Faithful Heart* (Gains), *The Calendar* (B.L.), *The Squeaker* (B.L.), *Lily Christine* (Para-Brit), *The Old Man* (B.L.), *Murder at Covent Garden* (Twickenham), *Leap Year* (Plays, Ltd.), *Arms and the Man* (B.I.P.), *The Blarney Stone* (B. & D.), *Priscilla the Rake* (Sound City).

**GREY,** Shirley. B. Connecticut.

Finding life dull in a country parsonage she decided on a stage career. Was playing in an Oakland, Cal., stock company when she heard that Goldwyn was making tests for new players. Being unable to miss her evening performance, she hired a plane which enabled her to make a test in Hollywood and to return for her 8.30 cue. Probably owes her present success to this sort of enterprise.

Played in: *One Man Law* (Col), *The Public Defender* (Radio), *Texas Cyclone* (Col), *Air Eagles* (Darmour), *Secret Service* (Radio), *Fighting Tornado* (Col), *MacKenna of the Mounties* (Col), *Get That Girl* (Talmadge), *Drifting Souls* (Tower), *Back Street* (Univ),

*Long Loop Laramie* (Col), *Hurricane Express* (Mascot), *Sundown Rider* (Col), *Virtue* (Col).

**GRIFFITH,** CORINNE. B. Texarkana, Arkansas, Nov. 24, 1899. Brown hair, hazel eyes. Ht. 5 ft. 6 in. Wt., 8 st. 6 lb. Ed. Sacred Heart Convent, New Orleans. M. twice: (1) William M. Campbell; div.; (2) Walter Morosco.

Screen debut with the Vitagraph Company, then with First National, and recently with Paramount-British in London.

ALSO PLAYED IN: *Black Oxen* (F.N.), *Single Wives* (F.N.), *Déclassé* (F.N.), *The Marriage Whirl* (F.N.), *Infatuation* (F.N.), *Classified* (F.N.), *Mademoiselle Modiste* (F.N.), *Into Her Kingdom* (F.N.), *Syncopating Sue* (F.N.), *The Lady in Ermine* (F.N.), *Three Hours* (F.N.), *The Divine Lady* (F.N.), *Outcast* (F.N.), *Saturday's Children* (F.N.), *The Garden of Eden* (U.A.), *Prisoners* (F.N.), *Back Pay* (F.N.), *Lilies of the Field* (F.N.), *Lily Christine* (Para-Brit).

**GROSSMITH,** GEORGE. B. London, May 11, 1874. Ht. 5 ft. 11 in. Ed. University College School, London; Paris. M. Gertrude Rudge. One dau. Ena Grossmith, musical comedy star.

Son of theatrical people, made his first stage appearance in *Haste to the Wedding*, 1892. Following many years' theatrical experience, during which he had been actor, producer and manager, he made his film debut in America, 1930, in *Women Everywhere* (Fox). Is now a director of London Film Productions, Ltd., a company which he was instrumental in forming in 1931.

ALSO PLAYED IN: *Service for Ladies* (Para-Brit) *Wedding Rehearsal* (London Film Pro).

**GROVE,** SYBIL. Real name, Sybil Westmacott Wingrove. B. Teddington, England, Oct. 4, 1891. Red-brown hair, brown eyes. Ht. 5 ft. 7½ in. Wt. 9 st. 6 lb. M. George Christopher Wingrove.

Has travelled extensively throughout the world, often with her own company. Spent six years on the London stage, after which she appeared in Hollywood and was soon after induced to take an interest in motion pictures. Has made several British films.

PLAYED IN: *An Angel of Broadway* (De Mille), *My Friend From India* (De Mille), *The Gaucho* (U.A.), *His Private Life* (Para), *The Piano Next Door, Satan and the Woman* (Burton King), *Someone to Love* (Para), *Mother* (Colorart), *The Black Pearl* (Carr), *Prince of Diamonds* (Col), *Rynox* (Ideal), *Hotel Splendide* (Jackson), *C.O.D.* (Jackson).

**GULLIVER,** DOROTHY. B. Salt Lake City, Utah, Sept. 6. Brown hair, hazel eyes. Ht. 5 ft. 2 in. Wt. 11 st. 13 lb. Ed. Salt Lake City High School. M. Chester De Vito, June 1926.

Like many other film stars in Hollywood, made her screen debut via a beauty contest, one of her earliest motion picture appearances being for Universal in *Collegians* (1929).

ALSO PLAYED IN: *Honeymoon Flats* (Univ), *College Love* (Univ), *King of the Campus* (Univ), *Painted Faces* (Tiffany), *Troopers Three* (Tiffany), *Under Montana Skies* (Tiffany), *Mind Your Business* (Pathé), *Big Hearted* (Pathé), *Phantom of the West* (Warner), *The Fighting Marshall* (Col), *The Galloping Ghost* (Ideal), *Shadow of the Eagle* (Ideal), *The Scoop* (Fan - Royer), *Alias Panamint Jack* (West Star), *Last Frontier* (Radio).

**GWENN,** EDMUND. B. Glamorgan, Sept. 26, 1875. Ht. 5 ft. 6 in. M. Minnie Terry.

West End debut, at the Globe Theatre, 1899, in *A Jealous Mistake*. A long and varied experience of the stage and in British films followed this, covering a period of thirty years. Talkie debut, *How He Lied to her Husband* (B.I.P.).

ALSO PLAYED IN: *The Skin Game* (Granger, silent version), *The Skin Game* (B.I.P.), *Hindle Wakes* (Gau), *Money for Nothing* (B.I.P.), *Condemned to Death* (Twickenham), *Frail Women* (Twickenham), *Love on Wheels* (Gains), *Tell Me To-night* (Gau-Brit), *Early to Bed* (Gau-Brit).

**HACKETT,** RAYMOND. B. New York City, July 15, 1902. Brown hair, blue eyes. Ht. 5 ft. 10 in. Wt. 10 st. 8 lb. Ed. in New York and Philadelphia. M. Myra Hampton.

Began stage career when four years of age. This remained uninterrupted until the offer of a part with Gloria Swanson in *The Loves of Sunya* (U.A. 1927) made him try the screen.

ALSO PLAYED IN: *The Trial of Mary Dugan* (M.G.M.), *Madame X* (M.G.M.), *Not So Dumb* (M.G.M.), *Let Us Be Gay* (M.G.M.), *The Bishop Murder Case* (M.G.M.), *Our Blushing Brides* (M.G.M.)

*Footlights and Fools* (F.N.), *Numbered Men* (F.N.), *On Your Back* (Fox), *The Sea Wolf* (Fox), *The Cat Creeps* (Univ), *Seed* (Univ).

**HAINES,** ROBERT T. B. Muncie, Indiana. Ed. University of Missouri. M. Mrs. William McDowell.

Began his stage career in Washington, D.C. In 1911 ran his own company in New York. Later appeared in stage productions of *Dope* and *The Donovan Affair.*

PLAYED IN: *The Capitol* (Pathé), *Does It Pay?* (Fox), *The Governor's Lady* (Fox), *The Lone Wolf* (Pathé), *Lew Tyler's Wives* (Preferred), *Ladies of the Mob* (Para), *The First Kiss* (Para), *Ten Minutes, The Noose* (F.N.), *Dynamite* (M.G.M.), *Careers* (F.N.), *The Shannons of Broadway* (Univ), *The Girl in the Glass Cage* (F.N.), *The Victim, The Secret Agent, The Heart of New York* (Warner).

**HAINES,** WILLIAM. B. Staunton, Virginia, Jan. 1, 1900. Black hair, brown eyes. Ht. 6 ft. Wt. 11 st. 11 lb. Ed. Staunton Military Academy.

Went to New York soon after leaving school; was stopped in the street by a Goldwyn "scout" and entered for a "new faces" competition, which he won. Thence to Hollywood, with Eleanor Boardman, another winner. Film debut, *Three Wise Fools* (M.G.M., 1923).

ALSO PLAYED IN: *Tower of Lies* (M G.M,), *Mike* (M.G.M.), *Brown of Harvard* (M.G.M.), *Tell It to the Marines* (M.G.M.), *Little Journey* (M.G.M.), *Spring Fever* (M.G.M.), *Slide, Kelly, Slide* (M.G.M.), *West Point* (M.G.M.), *Telling the World* (M.G.M.), *Excess Baggage* (M.G.M.), *Alias Jimmy Valentine* (M.G.M.), *The Duke Steps Out* (M.G.M.), *The Hollywood Review* (M.G.M.), *A Man's Man* (M.G.M.), *Show People* (M.G.M.), *Speedway* (M.G.M.), *Navy Blues* (M.G.M.), *Easy Going* (Artclass), *The Girl Said No* (M.G.M.), *Way Out West* (M.G.M.), *Are You Listening?* (M.G.M.), *Remote Control* (M.G.M.), *New Adventures of Get Rich Quick Wallingford* (M.G.M.), *Tailor-Made Man* (M.G.M.), *Dancing Partner* (M.G.M.), *The Smart Set* (M.G.M.), *Let's Go* (M.G.M.).

**HALE,** ALAN. B. Washington, B.C., Feb. 10, 1892. Ht. 6 ft. 2 in. Wt. 15 st. 10 lb. M. Gretchen Hartman (his leading lady in the Biograph days).

Went into the newspaper business as a boy of fourteen but gave it up for the stage. After five years' experience, entered pictures and won a reputation for his portrayal of villainous roles. Became a director in 1925 and has since acted in and directed many American films. His first film was *The Cowboy and the Lady* (Para, 1922).

ALSO PLAYED IN: *Fighting Rev. Watts* (Lubin), *The Wise Fool* (Para), *The Four Horsemen of the Apocalypse* (M.G.M.), *The Dictator* (Para), *One Glorious Day* (Para), *Robin Hood* (U.A.), *The Covered Wagon* (Para), *Black Oxen* (F.N.), *Hollywood* (Para), *Rolling Stones* (Para), *The Leopard Lady* (Pathé), *Skyscraper* (Pathé), *The Cop* (Pathé), *Power* (Pathé), *Sal of Singapore* (Pathé), *The Spieler* (Pathé), *The Leatherneck* (Pathé), *A Bachelor's Secret, Red Hot Rhythm* (Pathé), *Sailor's Holiday* (Pathé) *The Sap* (Warner), *Sea Ghost* (Peerless), *So Big* (Warner), *Gentleman For a Day* (F.N.), *The Rise of Helga* (M.G.M). *Night Angel* (Para), *Rebecca of Sunnybrook Farm* (Fox), *Match King* (Warner).

**HALE,** LOUISE CLOSSER. B. Chicago, Ill., Oct. 13, 1872. Ed. Indianapolis; American Academy of Dramatic Art. M. Walter Hale.

Has written many short stories and dramatic sketches. Author of *Her Soul and Her Body,* the book which she eventually dramatized. Achieved considerable success on the American stage; visited London in 1907 in the stage play, *Mrs. Wiggs of the Cabbage Patch.* Some of her best film work was in *Daddy Long Legs* (Fox, 1931).

ALSO PLAYED IN: *Letty Lynton* (M.G.M.), *Devotion* (Pathé), *Platinum Blonde* (Col), *Rebound* (Pathé), *The Silent Voice* (Warner), *Shanghai Express* (Para), *New Morals for Old* (M.G.M.), *Rebecca of Sunnybrook Farm* (Fox), *Movie Crazy* (Para), *Rasputin* (M.G.M.).

**HALE,** SONNIE. Real name, John Robert Hale Monro. B. London, May 1, 1902. Light brown hair. Ed. Beaumont College, Old Windsor. M. (1) Evelyn Laye; div. Jan., 1931; (2) Jessie Matthews, 1931.

Is well known on the musical comedy stage. Made his first appearance in London, 1921, in the chorus of *Fun of the Fair.* His sister is Binnie Hale, famous revue star. Made his screen debut in *Happy Ever After* (Gau-U.F.A., 1932).

ALSO PLAYED IN: *Tell Me To-night* (Gau-Brit), *Early to Bed* (Gau-U.F.A.).

**HALL,** EVELYN. B. Harrogate, Yorks, Dec. 24. Medium brown hair, dark blue eyes. Ht. 5 ft. 6 in. Wt. 9 st. 3 lb.

Ed. Bristol High School. M. Charles King.

Gained her first theatrical experience with the Stratford-on-Avon players. Later became associated with the Benson Company and Haldeman Company. Going to Hollywood, became an instant success, first on the stage and later in motion pictures.

PLAYED IN: *Men of Steel* (F.N.), *My Best Girl* (U.A.), *Hell's Angels* (U.A.), *The Divine Lady* (F.N.), *She Goes to War* (U.A.), *Children of the Ritz* (F.N.), *Nobody's Children* (Fox), *Pomander Walk*, *Return of Dr. Fu Manchu* (Para), *Captain of the Guard* (Univ), *William and Mary* (M.G.M.), *Widow Man* (M.G.M.), *Alexander Hamilton* (Warner), *Lovers Courageous* (M.G.M.).

**HALL,** JAMES. Real name, James Brown. B. Dallas, Texas, Oct. 22, 1900. Brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 4 lb. Ed. Dallas, Texas.

Ran away from home at the age of fourteen to pursue his theatrical ambitions. Appeared with "Kismet". Hall, then with the Everywoman Company. Earliest films, *The College Flirt* (Para, 1926), and *Stranded in Paris* (Para, 1926).

ALSO PLAYED IN: *Hotel Imperial* (Para), *Love's Greatest Mistake* (Para), *Ritzy* (Para), *Senorita* (Para), *Rolled Stockings* (Para), *Swim, Girl, Swim* (Para), *Fifty-Fifty Girl* (Para), *Just Married* (Para), *Four Sons* (Fox), *The Fleet's In* (Para), *The Canary Murder Case* (Para), *Hell's Angels* (U.A.), *Smiling Irish Eyes* (F.N.), *The Case of Lena Smith* (Para), *Saturday Night Kid* (Para), *This is Heaven* (U.A.), *Dangerous Nan McGrew* (Para), *Paramount on Parade* (Para), *Divorce Among Friends* (Warner), *Maybe It's Love* (Warner), *Let's Go Native* (Para), *Sporting Chance* (Peerless), *Mother's Millions* (Univ), *Millie* (Radio), *The Good Bad Girl* (Col), *The Lightning Flyer* (Col).

**HALL,** RUTH. Real name, Ruth Hall Ibanez. B. Jacksonville, Florida, 1912. Ht. 5 ft. 3 in. Wt. 7 st. 10 lb. Brown hair and eyes.

Is a relation of Vicente Blasco Ibanez, the famous author who wrote *The Four Horsemen of the Apocalypse*. Made her screen debut in *Hell Harbour*, when the company was on vacation in her home town. Afterwards went to Hollywood. Started as an extra and gradually worked her way to stardom.

ALSO PLAYED IN: *Local Boy Makes Good* (F.N.), *Monkey Business* (Para), *Eastside* (Warner), *Her Majesty Love* (F.N.), *Miss Pinkerton* (Warner), *Heart of New York* (Warner), *Gentleman for a Day* (F.N.), *Blessed Event* (F.N.), *Ride Him Cowboy* (Leon Schlessinger), *The Eagle's Shadow* (Tiffany), *Kid from Spain* (U.A.)

**HALLIDAY,** JOHN. B. Brooklyn, N.Y. Sept. 14, 1886. Ed. Cambridge University.

After extensive stage experience in America, entered films and rose to stardom in the old Lubin film company. Came to England, 1932, to play in Gloria Swanson's first British film production, *Perfect Understanding*.

ALSO PLAYED IN: *Married in Haste* (Radio), *Once a Sinner* (Fox), *Fifty Million Frenchmen* (Warner), *Millie* (Radio), *The Ruling Voice* (F.N.), *Recaptured Love* (Warner), *Scarlet Pages* (F.N.), *Smart Woman* (Radio), *Bird of Paradise* (Radio), *Captain Applejack* (Warner), *Father's Son* (F.N.), *Men of Chance* (Radio), *Impatient Maiden* (Univ), *Week-Ends Only* (Fox), *Are These Our Children?* (Radio).

**HAMILTON,** HALE. Real name: Hale Rice Hamilton. B. Fort Madison, Iowa, Feb. 28, 1883. Brown hair, grey eyes. Ht. 6 ft. Wt. 13 st. 3 lb. Ed. Shattuck Military School; University of Kansas. M. (1) Jane Oaker; dissolved; (2) Maude Myrtle Tannehill; dissolved; (3) Grace La Rue.

Achieved great success during twenty-four years on the American and English stage. London stage debut, 1913, in *Get Rich Quick Wallingford*. Went into management at the Queen's Theatre, London, the same year. Returned to America and eventually entered pictures, in which he has been for over ten years.

PLAYED IN: *Listen, Lady* (Col), *Good Intentions* (Fox), *Common Clay* (Fox), *Paid* (M.G.M.), *Dance, Fools, Dance* (M.G.M.), *Rebound* (Pathé), *New Adventures of Get Rich Quick Wallingford* (M.G.M.), *Love Affair* (Col), *The Champ* (M.G.M.), *Cuban Love Song* (M.G.M.), *Strangers May Kiss* (M.G.M.), *Within the Law* (M.G.M.), *Rise of Helga* (M.G.M.), *A Successful Calamity* (Warner), *Those we Love* (Tiffany). *Three on a Match* (Warner),

**HAMILTON,** LLOYD. B. Oakland, California, Aug. 19, 1891. Brown hair, blue eyes. Ht. 6 ft. Wt. 13 st. 13 lb. Ed. Franklin High School; Oakland Polytechnic.

Has had a varied stage experience, starting as a super and eventually playing leading roles in drama and musical comedy. Launched forth on his screen career in 1914 and has since worked for several of the American film companies, winning fame as a comedian.

PLAYED IN: *A Twilight Baby*, *A Self-Made Failure* (F.N.), *Are You There?* (Fox), *His Darker Self*, *Up a Tree* (Educ), *No Privacy* (Educ), *An Apple A Day* (Educ).

**HAMILTON,** NEIL. Full name, James Neil Hamilton. B. Lynn, Mass., Sept. 9, 1899. Brown hair, brown eyes. Ht. 5 ft, 11 in. Wt. 11 st. 1 lb. Ed. West Haven High School, Connecticut. M. Elsa Whitmer, Nov. 1922; adopted dau Patricia Louise.

Began career on the stage, playing in numerous shows before being signed up by D. W. Griffith to play the role of John White in *White Rose* (U.A., 1923).

ALSO PLAYED IN: *America* (U.A.), *Isn't Life Wonderful?* (U.A.), *The Fourth Commandment* (Cabanne), *Man and Woman* (F.P.), *Side Show of Life* (Para), *Street of Forgotten Men* (Para), *Little French Girl* (Para), *New Brooms* (Para), *The Splendid Crime* (Para), *Desert Gold* (Para), *Beau Geste* (Para), *Diplomacy* (Para), *The Great Gatsby* (Para), *The Music Master* (Fox), *The Joy Girl* (Fox), *Within the Law* (Univ), *Mother Machree* (Fox), *Don't Marry* (Fox), *Grip of the Yukon* (Univ), *Ten Modern Commandments* (Para) *Something Always Happens* (Para), *The Patriot* (Para), *Hot News* (Para), *Take Me Home* (Para) *Three Week Ends* (Para), *Why Be Good?* (F.N.), *Dangerous Woman* (Para), *Darkened Rooms* (Para), *The Busybody* (Para), *Mysterious Dr. Fu Manchu* (Para), *Studio Murder Case* (Para), *What a Night* (Para), *Return of Dr. Fu Manchu* (Para), *Dawn Patrol* (F.N.), *Widow From Chicago* (F.N.), *Ladies Must Play* (Col), *The Cat Creeps* (Univ) *Ex-Flame* (Liberty), *The Spy* (Fox), *Command Performance* (Tiffany), *Strangers May Kiss* (M.G.M.), *Laughing Sinners* (M.G.M.), *The Great Lover* (M.G.M.), *This Modern Age* (M G.M.), *The Lullaby* (M.G.M.), *Tarzan, The Ape Man* (M.G.M.), *The Wet Parade* (*M.G.M.*), *Are You Listening?* (M.G.M.), *Woman in Room* 13 (Fox), *Two Against The World* (Warner). *What Price Hollywood?* (*Radio*), *Payment Deferred* (M.G.M.), *Animal Kingdom* (Radio).

**HAMMOND,** KAY. Real name, Standing. Daughter of Lady Standing.

Stage experience includes appearances in *Evergreen* and *Nine Till Six*. Went to Germany and made several films there. British screen debut in *A Night in Montmartre* (Gains, 1931).

ALSO PLAYED IN: *Children of Chance* (F.N.), *Out of the Blue* (B.I.P.), *Fascination* (B.I.P.), *Nine Till Six* (A.R.P.), *The Third String* (Gau-Brit), *Carnival* (B. & D.), *Almost a Divorce* (B. & D.), *Chance of a Night-time* (B. & D.), *Money Means Nothing* (Para-Brit), *Sally Bishop* (B.L.)

**HAMMOND,** VIRGINIA. Fair hair, blue eyes. Ht. 5 ft. 6 in.

Several years on the stage preceded her film debut in *The Hand Invisible* (World, 1919).

ALSO PLAYED IN: *Anybody's Woman* (Para), *Forbidden Adventure*. (Para), *No One Man* (Para), *The Rich Are Always With Us* (Warner), *The Cabin in the Cotton* (Warner).

**HAMPTON,** LOUISE. B. Stockport. Ed. Newport, Mon.

Began her stage career in Manchester, 1881. Has toured Australia and Egypt, and won outstanding recognition in this country. Will long be remembered for the brilliant performance she gave in *Nine Till Six* (A.R.P., 1932), her first film.

**HANNEN,** NICHOLAS. B. London, May 1, 1871. Fair hair, blue eyes. Ht. 5 ft. 8 in. Ed. Radley; Heidelberg; Rouen; Sir Edwin Lutyens' pupil in architecture. M. Muriel Victoria Morland; 2 dau., Hermoine, b. 1913. June, b. 1918.

Before going on the stage he was an architect. Made his stage début in London 1910. Was a member of the Glasgow Repertory Theatre. Went to America in 1915 to play in New York. Later joined the Army and on being demobilized in 1919 was awarded the O.B.E. Resumed his acting and shouldered the responsibility of stage producer. Made his screen début in *F.P.* 1 (U.F.A., 1932).

**HANNEN,** PETER. B. London, 1908. Ed. Radley; Trinity College, Cambridge. D. 1932.

On leaving college he studied for the Bar but before he passed his examinations he had decided to act for a living. For twelve months he was under contract to the B.B.C. He made his stage debut in London in Somerset Maugham's play, *The Circle*. He was a fine athlete and for three years in succession rowed in his college eight at Henley. Made his screen debut in *A Honeymoon Adventure* (A.R.P., 1932). Fell ill and died, 1932

ALSO PLAYED IN: *Water Gypsies* (A.R.P.).

**HARBORD,** CARL. B. Salcombe, Devon. Fair hair, grey eyes. Ht. 5 ft. 8 in. Ed. Devon; Royal Academy of Dramatic Art.

At 16 he became a schoolmaster with no particular taste for the job. Eventually he tired of this, and left to become a student at the Royal Academy of Dramatic Art. He toured in repertory, playing elderly parts, and has also played in London. Made his screen debut in *Bolibar* (B.I.F., 1927), but will long be remembered for his brilliant performance in *Tell England* (B.I.F., 1930), the film which established him as a star.

Also Played in: *Hours of Loneliness* (Carlton), *The Hate Ship* (B.I.P.), *Such Is the Law* (Stoll), *Fascination* (B.I.P.), *Strictly Business* (B.I.P.), *Dance Pretty Lady* (B.I.P.). *Priscilla the Rake* (Sound City).

**HARDING,** Ann. B. Fort Sam Houston, Texas. Aug. 17. Blonde hair, blue-grey eyes. Ht. 5 ft. 2 in. Wt. 7 st. 8 lb. M. Harry Bannister 1927; dau., Jane; div. 1932.

Boasts many accomplishments, among them flying, writing, and gardening. Had long experience on the stage before accepting a Pathé contract, which gave her the feminine lead in *Paris Bound* (1929).

Also Played In: *Her Private Affair* (Pathé), *War and Women* (Pathé), *Holiday* (Pathé), *Condemned* (U.A.), *The Girl of the Golden West* (F.N.), *East Lynne* (Fox), *Devotion* (Pathé), *Prestige* (Radio), *The Greater Love* (Radio), *Westward Passage* (Radio), *Just a Woman* (Radio), *Conquerors* (Radio), *Animal Kingdom* (Radio).

**HARDWICKE,** Cedric. B. Lye, Stourbridge, Worcs., Feb. 19, 1893. Ed. Bridgnorth School, Salop. M. Helena Pickard.

First appeared on the stage at the Lyceum Theatre in 1912, during the run of *The Monk and the Woman*. His tours include the provinces, South Africa and Rhodesia. Famous for his work in Shakespearean and modern plays and for his brilliant characterization. Will long be remembered as King Magnus in Shaw's play *The Applecart*. Made his screen debut in *Dreyfus* (B.I.P., 1931).

Also Played in: *Rome Express* (Gains).

**HARDY,** Oliver. Full name, Oliver Norvelle Hardy. B. Atlanta, Georgia, Jan. 18, 1892. Black hair, brown eyes. Ht. 6 ft. 1 in. Wt. 20 st. 4 lb. Ed. University of Georgia. M. Myrtle E. Reeves.

This popular comedian, one of the Laurel and Hardy team, might have been golf champion, had he devoted as much attention to that sport as he does to the screen. Records show that he has won no fewer than twenty-four cups and two gold medals. Has had a long and varied experience on the stage and in two-reel comedies. Now under long-term contract with Roach. Visited England, July, 1932.

Played In: *The Rogue Song* (M.G.M.), *Berth Marks* (M.G.M.), *They Go Boom* (M.G.M.), *Angora Love* (M.G.M.), *Men o' War* (M.G.M.), *Night Owls* (M.G.M.), *Perfect Day* (M.G.M.), *Bacon Grabbers* (M.G.M.), *Hoosegow* (M.G.M.), *Blotto* (M.G.M.), *The Brats* (M.G.M.), *Below Zero* (M.G.M.), *Hay Wire* (M.G.M.), *Beau Chumps* (M.G.M.), *Come Clean* (M.G.M.), *County Hospital* (M.G.M.), *The Chimp* (M.G.M.), *Helpmates* (M.G.M.), *Jail Birds* (M.G.M.), *The Chiselers* (M.G.M.), *Our Wife* (M.G.M.), *The Laurel and Hardy Murder Case* (M.G.M.), *One Good Turn* (M.G.M.), *Any Old Port* (M.G.M.), *Another Fine Mess* (M.G.M.), *Pardon Us* (M.G.M.), *Be Big* (M.G.M.), *Chickens Come Home* (M.G.M.), *Laughing Gravy* (M.G.M.), *Pack Up Your Troubles* (M.G.M.), *Their First Mistake* (M.G.M.).

**HARDY,** Sam. B. New Haven, Conn. Brown hair and eyes. Ht. 6 ft. Wt. 13 st. 8 lb. Ed. Yale University, M. Betty Scott.

Started his career as a boy on the American stage and, after twenty-three years' experience, entered films in 1917, and played in *The Savage* (Bluebird).

Also Played In: *Great Deception* (F.N.), *Prince of Tempters* (F.N.), *Bluebeard's Seven Wives* (F.N.), *When Love Grows Cold* (Radio), *High Hat* (F.N.), *Perfect Sap* (F.N.), *Orchids and Ermine* (F.N.), *Broadway Nights* (F.N.), *Life of Riley* (F.N.), *Texas Steel*, *Burning Up Broadway* (Pathé), *Turn Back The Hours* (Gotham), *Big Noise* (F.N.), *Diamond Handcuffs* (M.G.M.), *Butter and Egg Man* (F.N.), *Night Bird* (Univ), *Outcast* (F.N.), *Give and Take* (Univ), *Little Old New York* (Cosmo), *Get Rich Quick Wallingford* (Cosmo), *On With The Show* (Warner), *Dear Vivien* (Para Christie), *Big News* (Pathé), *Acquitted* (Col), *Mexicali Rose* (Col), *A Man's Man* (M.G.M.), *Burning Up* (Para), *True to the Navy* (Para), *Reno* (W.W.), *Song of the West* (Warner), *The Millionaire* (Warner), *Annabelle's Affairs* (Fox), *June Moon* (Para), *The Gay Nineties* (M.G.M.), *Magnificent Lies* (Para), *Peach O'Reno* (Radio), *Dark Horse* (Warner), *Make Me A Star* (Para), *Phantom of Crestwood* (Radio), *Goldie Gets Along* (Radio).

**HARE,** LUMSDEN. B. Cashel, Ireland, Oct. 2, 1875. Ed. London. M. Selene Johnson.

As a boy was seized with the desire to travel, and became a sailor. After making four voyages round the world, he decided to take up acting. Stage debut, London, in a Bernard Shaw play. Made his screen debut in 1916, as Kitty Gordon's leading man in *As In A Looking-Glass* (World). Has also directed Fox pictures.

ALSO PLAYED IN: *Moriarty* (Goldwyn), *King of the Khyber Rifles* (Fox), *The Black Watch* (Fox), *Girls Gone Wild* (Fox), *Masquerade* (Fox), *Salute* (Fox), *A Sky Hawk* (Fox), *Crazy That Way* (Fox), *So This is London* (Fox), *Scotland Yard* (Fox), *Always Good-bye* (Fox), *Svengali* (Warner), *Charlie Chan Carries On* (Fox), *Under Suspicion* (Fox), *The Road to Singapore* (Warner), *Arrowsmith* (U.A.), *The Silent Witness* (Fox), *Devil's Lottery* (Fox).

**HARE,** JOHN ROBERTSON. B. London. Dec. 17, 1891. Dark hair, dark eyes. Ht. 5 ft 5½ in. Wt. 9 st 7 lb. M. Rene Vivian; dau. Diana.

Studied for the stage under Cairns James, making his first appearance in *The Bear Leaders* in the provinces, 1911. Is known to cinema-goers for his performances in the Walls-Lynn comedies.

OUTSTANDING PRODUCTIONS: *Rookery Nook* (B. & D.), *Tons of Money* (B. & D.), *A Night Like This* (B. & D.), *Thark* (B. & D.).

**HARKER,** GORDON. B. London, Aug. 7, 1885. Fair hair, hazel eyes. Ht. 5 ft. 9 in. Wt. 10 st. 7 lb. Ed. Ramsey Grammar School, Isle of Man.

Although he has become famous for his impersonations of Cockney characters, in real life resembles much more the quiet unassuming business man. Has been a familiar figure on the London stage since 1903, when he made his first appearance in *Much Ado About Nothing*. One of his outstanding performances on the screen was in *The Calendar* (Gains-B.L. 1931). All his films have been made in Britain.

ALSO PLAYED IN: *The Ringer* (Gains), *Love on Wheels* (Gains), *Whiteface* (Gains), *The Frightened Lady* (Gains), *The Professional Guest* (George King), *The Star Reporter* (Fox), *Condemned to Death* (Twickenham), *The "W" Plan* (Burlington), *The Squeaker* (B.L.), *The Stronger Sex* (Gains), *Shadows* (B.I.P.), *The Ring* (B.I.P.), *The Farmer's Wife* (B.I.P.), *Champagne* (B.I.P.), *The Crooked Billet* (Gains), *Sport of Kings* (Gains), *Escape* (A.T.P.), *Return of the Rat* (Gains), *Rome Express* (Gau-Brit), *A Kingdom for Five and Six* (Gains).

**HARLAN,** KENNETH. B. Boston, Mass., July 26, 1895. Brown hair, blue eyes. Ht. 6 ft. 1 in. Wt. 13 st. 3 lb. Ed. St. Francis High School, Brooklyn, N.Y.; Fordham University, New York City. M. (1) Salome Jane Harlan; div.; (2) Flo Hart; div.; (3) Marie Prevost, October, 1924; (4) Doris Booth.

Stage debut at the age of seven with Julia Arthur in *More Than Queen*. Many years with stock companies followed this, until in 1917 he began his screen career with the Triangle Co., playing in *Betsy's Burglar*.

ALSO PLAYED IN: *Finders Keepers* (Univ), *The Flame of the Yukon* (Pathé), *The Hoodlum* (Goldwyn), *The Penalty* (Preferred), *Twinkletoes* (F.N.), *The Virginian* (Preferred), *The Broken Wing* (Preferred), *Dangerous Business* (F.N.), *Mamma's Affair* (F.N.), *Lessons in Love* (F.N.), *The Sap* (Warner), *Bobbed Hair* (Warner), *Paradise Island* (Tiffany), *Under Montana Skies* (Tiffany), *Fingerprints* (Univ), *Shadow of the Eagle* (Ideal), *The Widow in Scarlet* (Mayfair).

**HARLOW,** JEAN. B. Kansas City, March 3, 1911. Platinum blonde hair, blue eyes. Ht 5 ft. 2½ in. Wt. 7 st. 12 lb. Ed. Barstow School, Kansas City; Ferryhall, Lake Forest. M. (1) Charles F. McGrew, 1927; div. 1930; (2) Paul Bern, 1932; he d. Sept. 5, 1932.

Her only stage experience was derived from amateur dramatics at school. Known as the "original platinum blonde," her first professional experience was as Howard Hughes' leading lady in *Hell's Angels* (U.A., 1930).

ALSO PLAYED IN: *The Saturday Night Kid* (Para), *Secret Six* (M.G.M.), *The Iron Man* (Univ), *Goldie* (Fox), *Platinum Blonde* (Col), *Three Wise Girls* (Col), *Beast of the City* (M.G.M.), *Blonde Baby* (Col), *Red-Headed Woman* (M.G.M.), *Enemies of the Public* (Warner), *Red Dust* (M.G.M.).

**HARVEY,** LILIAN. B. London, Jan. 19, 1907. Fair hair, blue eyes. Ht. 5 ft. 6 in. Wt. 8 st. 3 lb.

While on a visit to Germany, the war broke out and she was compelled to remain there, eventually achieving success as a

PLATE 9 *A.R.P.*

GRACIE FIELDS in *Looking on the Bright Side*

PLATE 10 *M.G.M.*

CLARK GABLE

PLATE II

Fox

CHARLES FARRELL and JANET GAYNOR

PLATE 12 *Gainsborough*

CICELY COURTNEIDGE and JACK HULBERT

dancer on the Berlin stage. After her appearance in *Congress Dances* (U.F.A.) Fox signed her up on a year's contract.

Also Played In : *Thou Shalt Not Steal* (U.F.A.), *Her Dark Spot* (U.F.A.) *A Knight in London* (Ludwig Blattner), *The Love Waltz* (U.F.A.), *The Temporary Widow* (U.F.A.), *When You Give Your Heart Away* (U.F.A.), *Nie Wieder Liebe* (U.F.A.) *Happy Ever After* (Gau-U.F.A.), *Quick* (U.F.A.), *Three Men from the Tankstelle* (U.F.A.).

**HARVEY,** Morris. B. London, Sept. 25. 1877. Grey hair, hazel eyes. Ht, 5 ft. 7 in. Wt. 14 st. 8 lb. Ed. London and Ascot. M. Mai Bacon.

Made his stage debut in London, 1901, as a comedian and mimic, and for many years was an outstanding figure on the English and American stage.

Played in : *The Man from Chicago* (B.I.P.), *Sunshine Susie* (Gains), *Down Our Street* (Para-Brit).

**HATTON,** Raymond. B. Red Oak, Iowa, July 7, 1892. Brown hair, blue eyes. Ht. 5 ft. 7 in. Wt. 10 st. Ed. Red Oak, Iowa.

On leaving school joined a repertory company. Achieved considerable success in character roles. Made his film debut as a comedian for Mack Sennett.

Played in : *At Bay* (Pathé), *Affairs of Anatole* (Para), *Pink Gods* (Para), *Salvage* (Jury's), *Man's Laughter* (Para), *The Thundering Herd* (Para), *Big Brothers* (Para), *Three Wise Fools* (Samuel Goldwyn), *The Hunchback of Notre Dame* (Univ), *The Barefoot Boy* (Col), *Cornered* (Warner), *Mine with the Iron Door* (Principal), *Silence* (Pathé), *Behind the Front* (Para), *Forlorn River* (Para), *We're In The Navy Now* (Para), *Fashions For Women* (Para), *Fireman, Save My Child* (Para), *Now We're In The Air* (Para), *Wife Savers* (Para), *The Big Killing* (Para), *Partners in Crime* (Para), *Trent's Last Case* (Fox), *The Mighty* (Para), *Office Scandal* (Pathé), *Murder on the Roof* (Col), *Road to Paradise* (F.N.), *Hell's Heroes* (Univ), *Dear Vivien* (Para), *Silver Horde* (Radio), *Pineapples* (Univ), *The White Man* (M.G.M.), *The Lion and The Lamb* (Col), *Honeymoon Lane* (Para), *Law and Order* (Univ), *Arrowsmith* (U.A.), *Polly of the Circus* (M.G.M.), *The Challenge* (F.N.), *Divorce a La Mode* (Sennett), *Stranger in Town* (Warner), *Drifting Souls* (Tower), *The Vanishing Frontier* (Para), *Alias Mary Smith* (Mayfair), *Long Loop Laramie* (Col), *The Fourth Horseman* (Univ), *Tom's in Town* (Univ).

**HAUPT,** Ulrich. B. Prussia, Aug. 8, 1887. Dark brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 12 st. 2 lb. Ed. Prussia and Berlin. Married; 2 sons, b. 1917 and 1924.

Has had a long and varied theatrical career as actor, owner, manager and producer. Played in several Berlin theatres, then went to Petrograd; returned to Berlin and eventually became owner of a theatre there. Went to U.S.A. in 1909 to play leading roles in the German theatres. Was given control of the Government Theatre in Berlin in 1911, a position which he retained until 1919, when he was induced to make yet another journey to U.S.A. to entertain German audiences there. Began film-making with the old Essanay Company, and made his Hollywood debut in 1927.

Played in : *The Tempest* (U.A.), *Captain Swagger* (Pathé), *The Rogue Song* (M.G.M.), *The Far Call* (Fox), *Frozen Justice* (Fox), *The Iron Mask* (U.A.), *Madame X* (M.G.M.), *The Greene Murder Case* (Para), *The Wonder of Women* (M.G.M.), *The Bad One* (U.A.), *Dubarry, Woman of Passion* (U.A.), *Unholy Garden* (U.A.), *Morocco* (Para).

**HAVER,** Phyllis. B. Douglas, Kan. Jan. 6, 1899. Blonde hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 12 lb. Ed. Manual Arts High School, Los Angeles. M. William Seeman, April 24, 1929.

Began her screen career as a member of Mack Sennett's now famous Bathing Beauties. Was later claimed by Paramount, for whom she has since appeared in many successful productions.

Played in : *So Big* (F.N.), *The Temple of Venus* (Fox), *The Christian* (Goldwyn), *Don Juan* (Warner), *New Brooms* (Para), *Up in Mabel's Room* (Metro), *The Nervous Wreck* (Metro), *No Control* (Metro), *The Little Adventuress* (Metro), *The Rejuvenation of Aunt Mary* (Metro), *What Price Glory?* (Fox), *The Wise Wife* (Pathé), *The Fighting Eagle* (Pathé), *Chicago* (Pathé), *Tenth Avenue* (Pathé), *The Battle of the Sexes* (U.A.), *Sal of Singapore* (Pathé), *The Shady Lady* (Pathé), *The Office Scandal* (Pathé), *The Way of All Flesh* (Para), *Thunder* (M.G.M.).

**HAYAKAWA,** Sessue. B. Tokyo, Japan, June 10, 1889. Black hair, black eyes. Ht. 5 ft. 7½ in. M. Tsuri Aoki.

Was educated for the Japanese Navy but chose to be an actor instead.

well-known in Japanese versions of Shakespeare's plays. Made an outstanding success as Othello. His screen debut was in *The Typhoon* (Para, 1914), after which he played in many Oriental roles. Appeared in a sketch together with his wife at the London Coliseum in 1923, when he also made a British picture. Left the screen for a time and appeared in vaudeville, but made a "come-back" in *Daughter of the Dragon* (Para, 1931).

ALSO PLAYED IN: *The Man Who Laughed Last, A Secret Sin* (Para), *Honourable Friend* (Para), *The Cheat* (Lasky), *Loyalty* (Bernstein).

**HAYDON,** JULIE. Real name, Donella Donaldson. B. Oak Park, Illinois. Blonde hair. Ed. Gordon School for Girls, Hollywood.

While still at school she showed remarkable ability as an actress and scored her first success in the title role of her school's presentation of *Cinderella*. On leaving school, she became professionally interested in acting, and has many successful performances to her credit.

PLAYED IN: *The Great Meadow* (M.G.M.), *The Beast of the City* (M.G.M.), *Westward Passage* (Radio), *Thirteen Women* (Radio), *Come on, Danger* (Radio), *Conquerors* (*Radio*).

**HAYES,** HELEN. Real name, Helen Hayes Brown. B. Washington, D.C., Oct. 10, 1901. Blonde hair, blue eyes. Ht. 5 ft. 1 in. Wt. 7 st. 2 lb. Ed. at convent in Washington. M. Charles MacArthur; dau., 1930.

Varied stage experience preceded her film debut in *The Lullaby* (M.G.M., 1931), in which she won great praise for her first screen performance.

ALSO PLAYED IN: *Arrowsmith* (U.A.), *Farewell to Arms* (Para).

**HEATHERLEY,** CLIFFORD. B. Preston, Lancs, Oct. 8, 1888. Son of Dr. Hugh Lamb (of Guy's Hospital). Brown hair, grey-green eyes. Ht. 5 ft. 8 in. Ed. Preston Grammar School; privately. M. Ada Edith Wells, 1913.

Descended from an old French Huguenot family (De Vezian of Languedoc). Before going to the Royal Academy of Dramatic Art was a clerk in an accountant's office. Stage debut, His Majesty's Theatre, Feb., 1909. Was for a time manager of the Queen's Theatre, London. Screen debut, *Henry VIII* (1910).

ALSO PLAYED IN: *Bleak House* (Ideal), *Mademoiselle from Armentieres* (Gau), *Roses of Picardy* (Gains), *Sea Urchin* (Gains), *Rollin' Road* (Gains), *Boadicea, King's Highway* (Stoll), *Constant Nymph* (Gains), *Passing of Mr. Quin* (Cattermoul), *Glamour* (B.I.P.), *The Love Habit* (B.I.P.), *The Compulsory Husband* (B.I.P.), *The "W" Plan* (Burlington), *A Symphony in Two Flats* (Gains), *Brother Alfred* (B.I.P.), *Fires of Fate* (B.I.P.), *Help Yourself* (W.B.-F.N.), *A Letter of Warning* (W.B.-F.N.), *Good Night Vienna* (B. & D.), *Indiscretions of Eve* (B.I.P.), *After the Ball* (Gau-Brit).

**HELM,** BRIGITTE. B. Germany, 1908. Fair hair, blue eyes. Ht. 5 ft. 6 in.

At the age of sixteen she gained world-wide fame in the brilliant German film, *Metropolis* (U.F.A., 1924). After a successful career in German studios, came to London to play in British films. Will be remembered in the leading role of the British film *Blue Danube* (B. & D. 1932).

ALSO PLAYED IN: *Loves of Jeanne Ney* (U.F.A.), *At the Edge of the World* (U.F.A.), *L'Atlantide* (Pabst).

**HELMORE,** THOMAS. B. Kensington, London, Jan. 4, 1904. Fair hair, green eyes. Ht. 5 ft. 11 in. Ed. Tonbridge School.

Began his career in an accountant's office, but was soon disillusioned about the attraction of figures. This change of taste led him to the stage, where, after a short while he joined Henry Edwards' company in *The Flag Lieutenant*. Film debut, 1924.

PLAYED IN: *House of Unrest* (Assoc Pic Pro), *My Wife's Family* (B.I.P.), *The Shadow Between* (B.I.P.), *Blind Spot* (W.B.-F.N.), *The King's Cup* (B. & D.), *Above Rubies* (Pugh), *House Opposite* (B.I.P.), *The Barton Mystery* (Para-Brit).

**HENRY,** CHARLOTTE V. B. 1915. Dark hair.

Made a sensational stage debut at the age of fourteen, when she was chosen to play opposite Junior Durkin in *Courage*. Screen debut the film version of the same play (Warner, 1930).

ALSO PLAYED IN: *Huckleberry Finn* (Para), *Arrowsmith* (U.A.), *Forbidden* (Col), *Lena Rivers* (Tiffany), *Rebecca of Sunnybrook Farm* (Fox).

**HENSON,** LESLIE. B. London, Aug. 3, 1891. Dark hair and eyes. Ed. Emmanuel School, London, M. (1) Madge Saunders; (2) Gladys Gunn. Although formerly engaged in business

in the City, soon discovered that he had an aptitude for theatricals, and after a brief period of study at Cairns James' School of Dramatic Art, made his first appearance on the stage with Louis Rihlls Concert Party. Is now as popular on the screen as he is on the stage. Film debut *Alf's Button* (Hepworth, 1920).

Also Played in: *A Warm Corner* (Gains), *The Sport of Kings* (Gains).

**HEPBURN,** Katharine. B. New York City. Ed. Bryn Mawr College.

Made a successful appearance on the New York stage in *The Warrior's Husband* (1931). Was taken to Hollywood in 1932 to play the daughter in *A Bill of Divorcement* (Radio). So brilliant was this, her first screen performance, that she was immediately signed on a five-year contract with Radio. It is an unusual contract, laying down that she need make only two pictures a year, during the summer. Her winters are given to the stage and to travel.

**HERBERT,** Holmes. B. Dublin. Fair hair, grey eyes. Ht. 5 ft. 11 in. Wt. 11 st. 11 lb. Ed. Nottingham High School, Rugby. M. Beryl Mercer; 1 dau., Joan, b. 1920.

Entered motion pictures in 1917 in New York with Famous Players.

Played in: *Madame X* (M.G.M.), *The Terror* (Warner), *His Lady* (Warner), *On Trial* (Warner), *Mr. Wu* (M.G.M.), *Thirteenth Chair* (M.G.M.), *Untamed* (M.G.M.), *Gentlemen Prefer Blondes* (Para), *The Single Sin* (Tiffany), *Dr. Jekyll and Mr. Hyde* (Para), *Daughter of the Dragon* (Para), *Shop Angel* (Pathé), *Miss Pinkerton* (F.N.), *Central Park* (Warner).

**HERBERT,** Hugh. B. Binghampton, New York, 1887. Brown hair, grey-blue eyes. Ht. 5 ft. 10 in. Ed. Cornell University.

Has achieved success as actor and playwright and has written over 150 plays and sketches. Made his screen debut in one of his own stories, entitled *Mind Your Business* (Fox). Also wrote continuity and dialogue for *The Great Gabbo* (W.W. 1929).

Also Played in: *Laugh and Get Rich* (Radio), *Travelling Husbands* (Radio), *Friends and Lovers* (Radio), *The Lost Squadron* (Radio), *Million Dollar Legs* (Para), *Goldie Gets Along* (Radio).

**HERSHOLT,** Jean. B. Copenhagen, Denmark, July 12, 1886. Dark brown hair, blue eyes. Ht. 5 ft. 11 in. Wt. 12 st. 12 lb. Ed. Grammar and high schools, Copenhagen.

Decided at eighteen to pursue a theatrical career. In 1915 was chosen by the Danish government to stage the Danish National Fair at the San Francisco Exhibition. Was there seen by the late Thomas Ince and given his first film role.

Played in: *Four Horsemen of the Apocalypse* (M.G.), *Tess of the Storm Country* (U.A.), *So Big* (F.N.), *Don Q, Son of Zorro* (U.A.), *Thirteen Washington Square* (Univ), *Stella Dallas* (M.G.M.), *Student Prince* (M.G.M.), *Greed* (M.G.M.), *A Soldier's Plaything* (Warner), *Viennese Nights* (M.G.M.), *Daybreak* (M.G.M.), *Transatlantic* (Fox), *Abie's Irish Rose* (Para), *Private Lives* (M.G.M.), *Rise of Helga* (M.G.M.), *The Lullaby* (M.G.M.), *Emma* (M.G.M.), *Mamba* (Tiffany), *Phantom of Paris* (M.G.M.), *Beast of the City* (M.G.M.), *Justice for Sale* (M.G.M.), *New Morals for Old* (M.G.M.), *Are you Listening?* (M.G.M.), *Unashamed* (M.G.M.), *Sky-scraper Souls* (M.G.M.), *Grand Hotel* (M.G.M.), *Hearts of Humanity* (Majestic) *Mask of Fu Manchu* (M.G.M.), *Flash* (M.G.M.).

**HEYBURN,** Weldon. B. Washington, Greenish-grey eyes. Ht. 6 ft. Ed. public schools, Washington; George Washington University; the University of Alabama. M. Greta Nissen (film star), 1932.

Took his degree in law, but the stage beckoned before he had started to practise. Joined a stock company in Mass. and was soon playing leading parts on Broadway. Screen debut 1932.

Played in: *Silent Witness* (Fox), *Careless Lady* (Fox), *The Gay Caballero* (Fox), *Speak Easily* (M.G.M.).

**HIATT,** Ruth. Real name, Ruth Redfern. B. Cripple Creek, Cal., Jan. 6, 1908. Blonde hair, blue eyes. Ht. 5 ft. 3 in. Wt. 8 st. 8 lb. Ed. San Diego High School.

Was originally intended for a theatrical career, but after a very brief experience in that direction, entered motion pictures, to which she has devoted her whole attention since 1923.

Played in: *Smith Family Comedies, The Missing Link* (Warner), *Shanghai Road* (Warner), *Night Work* (Pathé), *Grass Skirts, Camera Shy* (Educ), *Honk Your Horn* (Educ), *The Beauties* (Pathé), *Carnival Revue* (Pathé); *Some Babies* (Pathé), *Sunset Trail* (Univ).

**HICKS,** Seymour. B. St. Helier,

Jersey, Jan. 30, 1871. M. Ellaline Terriss.

Although for many years one of the leading figures on the London stage, it is only recently that he has brought his talent to the screen. Most of his pictures have been under the B.I.P. banner.

PLAYED IN: *The Love Habit* (B.I.P.), *Glamour* (B.I.P.), *Money For Nothing* (B.I.P.), *Sleeping Partners* (Sageen Pro), *The Catch of the Season.*

**HILL,** JOSEPHINE. B. San Francisco. Light hair, blue eyes. Ht. 5 ft. 2 in. Began her career in Westerns in 1916, after having played on the American stage.

PLAYED IN: *West of Cheyenne* (Syndicate), *The Kid From Arizona* (Cosmos), *Wild West Whoopee* (Allied).

**HOBART,** ROSE. Real name, Rose Kefer. B. New York City. Brown hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 3 lb. Ed. Knox-on-the-Hudson; Highland Hall, Pennsylvania; Chatham Episcopal Institute, Virginia. M. William Mason Grosvenor, Jun., Oct. 1932.

As a child went to Paris to study for a musical career but at fifteen changed her mind and went on the stage. Was given a film contract by Universal and was lent to play opposite Charles Farrell in *Liliom* (Fox, 1930).

ALSO PLAYED IN: *Chances* (F.N.), *Dr. Jekyll and Mr. Hyde* (Para), *Scandal For Sale* (Univ), *A Lady Surrenders* (Univ), *East of Borneo* (Univ), *Compromised* (F.N.), *We Three* (F.N.).

**HOBBES,** HALLIWELL. B. Stratford-on-Avon, Nov. 16, 1877. Ed. Stratford. M. Nancie B. Marsland,

Made his stage debut with F. R. Benson's Shakespearean company at Glasgow, 1898, and later toured the West Indies with the same company. Also toured South Africa and Australia, and played in New York and on the London stage. Made his screen debut in *Jealousy* (Para).

ALSO PLAYED IN: *Grumpy* (Para), *The Bachelor Father* (M.G.M.), *The Menace* (Col), *Platinum Blonde* (Col), *Charley's Aunt* (Col), *Lovers Courageous* (M.G.M.), *Forbidden* (Col), *Dr. Jekyll and Mr. Hyde* (Para), *Devil's Lottery* (Fox), *Man About Town* (Fox), *Week-Ends Only* (Fox), *Six Hours to Live* (Fox).

**HOBBS,** JACK. B. London, Sept. 28, 1893. Dark hair, blue-grey eyes. M. Margaret Wadd, June, 1923.

First stage appearance was as the Unicorn in *Alice in Wonderland*, in the London production, 1906. Toured in America and Canada, and has since achieved considerable fame in London, both on the stage and in films.

PLAYED IN: *Tom Brown's Schooldays* (Windsor), *The Lady Clare* (British Actors), *The Face at the Window* (British Actors), *Inheritance* (British Actors), *The Shuttle of Life* (British Actors), *The Call of Youth* (Famous-Players-Lasky-British), *The Eleventh Commandment* (Gau), *The Happy Ending* (Gau-Brit), *All of A Tremble, Dr. Josser, K.C.* (B.I.P.), *Mischief* (B. & D.), *Love Lies* (B.I.P.), *Love Race* (B.I.P.), *Josser Joins the Navy* (B.I.P.), *The Last Coupon* (B.I.P.), *Josser in the Army* (B.I.P.), *His Wife's Mother* (B.I.P.).

**HOEY,** DENNIS. B. London, March 30, 1893. Light brown hair, grey eyes. Ht. 6 ft. 2 in. Wt. 13 st. 7 lb. Ed. Great Yarmouth; Brighton. M. Josephine Marta Hoey, June, 1931.

Stage debut, 1920. Has appeared in pantomime, grand opera and musical comedy, as well as in straight parts. Visited America and South Africa. Figured prominently in *Chu Chin Chow*, *Desert Song*, *Hassan* and *Hamlet.* Broke into films 1931, and has appeared in many B.I.P. successes.

PLAYED IN: *Tell England* (B.I.F.) *Love Lies* (B.I.P.), *Man from Chicago* (B.I.P.), *Verdict of the Sea* (B.I.P.), *Never Trouble Trouble* (B.I.P.), *Baroud* (Rex Ingram), *Life Goes On* (Para-Brit), *Maid of the Mountains* (B.I.P.), *Good Companions* (Gau-Brit).

**HOLMES,** PHILLIPS. B. Grand Rapids, Michigan, July 22, 1909. Blond hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. Grand Rapids, Princeton; Trinity College, Cambridge; also in Paris.

Made his film debut without any stage experience, one of his earliest films being *Varsity* (Para, 1928).

ALSO PLAYED IN: *Stairs of Sand* (Para), *Return of Sherlock Holmes* (Para), *Pointed Heels* (Para), *Only the Brave* (Para), *Paramount on Parade* (*Para*), *The Devil's Holiday* (Para), *Her Man* (Radio), *The Criminal Code* (Col), *Stolen Heaven* (Para), *American Tragedy* (Para, not shown in Britain), *Grumpy* (Para), *Her Dilemma* (Para), *The Man I Killed* (Para), *Two Kinds of Women* (Para), *Justice for Sale* (M.G.M.), *Seventy Thousand Witnesses* (Para), *State Fair* (Fox), *Rockabye* (Radio).

**HOLT,** JACK. B. Winchester, Virginia, May 31, 1888. Dark brown hair and eyes. Ht. 6 ft. Wt. 12 st. 12 lb. Ed New York public schools;

Virginia Military Institute. Married ; 1 son.

Before going on the stage had a romantic career as civil engineer, rancher and copper prospector. His ability as a rider earned him his first parts in films, being cast as a Western hero in a series of films, the most noteworthy being Zane Grey's *The Light of Western Stars* (Para, 1925).

Also Played in : *Wild Horse Mesa* (Para.) *The Enchanted Hill* (Para), *The Thundering Herd* (Para), *Wanderer of the Wasteland* (Para), *Submarine* (Col), *The Vanishing Pioneer* (Para), *The Water Hole* (Para), *Avalanche* (Para), *Sunset Pass* (Para), *The Donovan Affair* (Col), *Father and Son* (Col), *Flight* (Col), *Vengeance* (Col), *Border Legion* (Para), *Behind the Mask* (Col), *Maker of Men* (Col), *The Squealer* (Col), *Dangerous Affair* (Col), *The Last Parade* (Col), *Fifty Fathoms Deep* (Col), *Subway Express* (Col), *Dirigible* (Col), *White Shoulders* (Radio), *War Correspondent* (Col), *The Last Man* (Col), *This Sporting Age* (Col), *Plain-clothes Man* (Col).

**HOPKINS,** Miriam. B. Bainbridge, Georgia. Silver blonde hair, blue eyes. Ht. 5 ft. Wt. 7 st. 2 lb. M. Austin Parker ; div ; one adopted child.

Began her career as a chorus girl, and then made her screen debut with Paramount in *Fast and Loose*, (1930.) Was with Ann Harding in *Holiday* (Pathé).

Also Played in : *Smiling Lieutenant* (Para), *The Hours Between* (Para), *The World and the Flesh* (Para), *Two Kinds of Women* (Para), *Dancers in the Dark* (Para), *Dr. Jekyll and Mr. Hyde* (Para), *Honest Finder* (Para).

**HOPPER,** Hedda. Real name, Elda Furry. B. Hallidaysburg, June 2, Dark brown hair, green eyes. Ht. 5 ft. 7 in. Wt. 8 st. 13 lb. Ed. Pittsburg Girls' Seminary; Carter's Conservatory of Music. M. De Wolf Hopper ; div. ; 1 son.

At eighteen ran away from her school and went to New York, where she began her career in the musical comedy chorus. For several seasons was well known as a dramatic actress and prima donna. Screen debut in 1921, playing lead in *The Battle of Hearts* (Fox).

Also Played in : *Moriarty* (Goldwyn), *Zander The Great* (M.G.), *The Last of Mrs. Cheyney* (M.G.M.), *His Glorious Night* (M.G.M.), *Let Us Be Gay* (M.G.M.), *Our Blushing Brides* (M.G.M.), *The Divorcee* (M.G.M.), *Shipmates* (M.G.M.), *War Nurse* (M.G.M.), *The Easiest Way* (M.G.M.), *The Prodigal* (M.G.M.), *Men Call It Love* (M.G.M.), *Strangers May Kiss* (M.G.M.), *A Tailor Made Man* (M.G.M.), *West of Broadway* (M.G.M.), *Rebound* (Radio), *The Mystery Train* (Continental), *The Common Law* (Radio), *Virtuous Wives*, *Sherlock Holmes* (First Division), *Don Juan* (Warner), *Children of Divorce* (Para), *Mona Lisa*, *Companionate Marriage* (F.N.), *Girls Gone Wild* (Fox), *His Glorious Night* (M.G.M.), *Half Marriage* (Radio), *Song of Kentucky* (Fox), *High Society Blues* (Fox), *Such Men Are Dangerous* (Fox), *Holiday* (Radio), *Giving In* (M.G.M.) *Happy Landing* (M.G.M.), *Good Sport* (Fox), *The Silent Voice* (Warner), *Night World* (Univ), *As You Desire Me* (M.G.M.), *Speak Easily* (M.G.M.), *Skyscraper Souls* (M.G.M.), *Downstairs* (M.G.M.).

**HOPTON,** Russell. B. New York City, Feb. 18, 1900. Brown hair, blue eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. New York Agricultural College.

After graduating from school he worked for a year as a film salesman. He then became property man and rose to the position of assistant film director. He was on the stage for two years and finally entered films, making his debut in *Call of the Flesh* (M.G.M. 1930).

Also Played in : *College Lovers* (F.N.), *Min and Bill* (M.G.M.), *The Big Timer* (Col), *Derelict* (Para), *Law and Order* (Univ), *Street Scene* (U.A.), *Reckless Living* (Univ), *Arrowsmith* (U.A.), *Discarded Lovers* (Tower), *Radio Patrol* (Univ), *Tom Brown of Culver* (Univ), *Night World* (Univ), *Fast Companions* (Univ), *Back Street* (Univ), *Airmail* (Univ), *Famous Ferguson Case* (F.N.), *The Drifter* (Kent), *Once in a Lifetime* (Univ), *Dance, Fools, Dance* (M.G.M.).

**HORN,** Camilla. B. Frankfort, Germany, April 25, 1908. Blonde hair, hazel eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. Frankfort, Germany ; Switzerland. M. Klaus Geerz ; div. 1930.

Started as a dancer on the stage and afterwards became a small-part player in Berlin studios. Her first leading part was Marguerite in *Faust* (U.F.A. 1926), the film in which Emil Jannings played Mephistopheles. Some time later she went to Hollywood to play opposite John Barrymore in *Tempest* (U.A.). Came to England to play in *The Return of Raffles* (Nettlefold, 1932).

Also Played in : *A Street in Algiers* (U.F.A.), *Nemesis* (German), *Happy Vineyard* (Fleck), *King of the Mountains*, *Eternal Love* (U.A.).

**HORTON,** Edward Everett. B. Brooklyn, N.Y, Brown hair, hazel eyes.

Ht. 5 ft. 11 in. Ed. Columbia University.

After a long, successful stage career including seasons in Gilbert and Sullivan operas, he made his screen debut in *Ruggles of Red Gap* (Para, 1923), followed by many silent films. Played in *The Terror* (Warner), the first sound film shown in Britain.

Also Played in: *La Boheme* (M.G.), *Toast of the Legion* (F.N.), *Six-Cylinder Love* (Fox), *The Front Page* (U.A.), *Reaching for the Moon* (U.A.), *Age for Love* (U.A.), *But the Flesh is Weak* (M.G.M.), *Smart Woman* (Radio), *Holiday* (Pathé), *Once a Gentleman* (W. & F.), *The Roar of the Dragon* (Radio), *Thieves and Lovers* (Para).

**HOWARD,** Leslie. B. London, April 3, 1893. Blond hair, brown eyes. Ht. 6 ft. Wt. 10st. 5 lb Ed. Dulwich. M. Ruth Evelyn Martin; 1 son, Ronald; 1 dau. Leslie.

Was a bank clerk until war was declared and he joined up. On being discharged, made his stage debut as Jerry in *Peg O' My Heart*. Created a sensation in New York by his performance in *Her Cardboard Lover*. Wrote and produced *Tell Me the Truth* (1928). Was marked for important screen roles after his successful performance in *Outward Bound* (Warner). Returned to England for a short period in 1931 to play with Elizabeth Allan in *Service for Ladies* (Para-Brit).

Also Played in: *Never the Twain Shall Meet* (M.G.M.), *Daughter of Luxury* (M.G.M.), *A Free Soul* (M.G.M.), *Devotion* (Pathé), *Animal Kingdom* (Radio), *Smiling Through* (M.G.M.).

**HOWARD,** Sydney. B. Yeadon, August, 7, 1884. dark hair, blue eyes, Ht, 5 ft. 8½ in. Wt. 12 st. Ed. Yeadon, near Leeds. M. Dora White; 1 dau. Wendy.

Formerly employed in a paper merchant's business. First appearance on the stage in 1912. Ranked as a leading comedian after his performance in *Hit the Deck* (1927). Screen debut, *Splinters* (B. & D., 1930).

Also Played in: *Up For the Cup* (B & D.), *Splinters in the Navy* (Twickenham), *The Mayor's Nest* (B. & D.), *Almost a Divorce* (B. & D.), *Up For the Derby* (B. & D.), *French Leave*, *Tilly of Bloomsbury* (Sterling), *It's a King* (B. & D.).

**HOWES,** Basil. B. Bristol, Dec. 19, 1901. Ed. Clifton, Bristol.

Went from an architect's office to the stage, making his first appearance at Leicester, 1922. London stage debut, June, 1923. First film, *The New Hotel* (P.D.C ), 1932.

**HOWES,** Bobby. B. Chelsea, Aug 4, 1895. M. Patricia Malone; one son, b. 1924, one dau. b. 1930.

Made his stage debut in variety in 1909. Later appeared in musical comedy and eventually turned his attention to the screen, playing lead in *Third Time Lucky* (Gains, 1931).

Also Played in: *Guns of Loos* (silent) (Stoll), *Lord Babs* (Gains), *For the Love of Mike* (B.I.P.).

**HOWLAND,** Jobyna. B. Indianapolis. Ht. 6 ft. Wt. 11 st. 6 lb. Ed. Denver, Col.

A well-known comedienne who has played in many successful productions on the American and English stage. Is one of the tallest film actresses.

Played in: *Honey* (Para), *Dixiana* (Radio), *Hook, Line and Sinker* (Radio), *The Cuckoos* (Radio), *Jenny Lind* (M.G.M.), *The Virtuous Sin* (Para), *Stepping Sisters* (Fox), *Cast Iron* (Para), *Once in a Lifetime* (Univ), *Silver Dollar* (Warner),

**HUDSON,** Rochelle. B. Claremore, Okla., March 6, 1914. Black hair, grey eyes. Ht. 5 ft. 3 in. Wt. 7 st. 9 lb. Ed. High School, Claremore; Oklahoma City; and by private tutor.

Entered films two years ago without previous stage experience. The following year was chosen as a Wampas Baby Star and given a long-term contract.

Played in: *Beyond the Rockies* (Radio), *Hell's Highway* (Radio), *Top of the Bill* (Radio), *Mysteries of the French Police* (Radio)

**HUGHES,** Lloyd. B. Bisbee, Arizona. Oct. 21, 1899. Brown hair, grey eyes, Ht. 6 ft. Wt. 11 st. 1 lb. Ed. Polytechnic High School. M. Gloria Hope, June, 1921, one son, b. 1932.

Started as an assistant in a film laboratory but one day got the chance to appear as an extra. From crowd player he rose to leading man.

Played in: *Tess of the Storm Country* (U.A.), *The Lost World* (F.N.), *Sally* (F.N.), *The Sea Hawk* (F.N.), *The Mysterious Island* (M.G.M.), *Where East is East* (M.G.M.), *Heart to Heart* (F.N.), *No Place to Go* (F.N.), *The Stolen Bride* (F.N.), *An Affair of the Follies* (F.N.), *Acquitted* (Col), *Love Comes Along* (Radio), *Hello, Sister* (W.W.), *Big Boy* (Warner), *Moby Dick* (Warner), *Hell Bound* (Tiffany), *Drums of Jeopardy* (Tiffany), *Sky Raiders* (Col), *Unwanted* (Col), *Air Eagles* (Darmour), *The*

*Deceiver* (Col), *Private Scandal* (Pathé), *The Miracle Man* (Para).

**HULBERT,** Claude. B. London, Dec. 25, 1901. P. Dr. H. H. Hulbert and Lily Mary Hinchcliffe. Brother of Jack Hulbert. Fair hair, blue eyes. Ht. 5 ft. 10 in. Wt. 11 st. 2 lb. Ed. Caius College, Cambridge. M. Enid Trevor; dau. b. 1927.

Was a member of Cambridge University Footlights Dramatic Club, and with this company appeared at the Strand Theatre, June 18, 1920. First experience of the professional stage at the Alhambra, Bradford. One of his earliest appearances on the screen was made for Hitchcock in *Champagne* (1929). Is also a popular wireless entertainer.

Also Played in: *A Night Like This* (B. & D.), *Thark* (B. & D.), *The Mayor's Nest* (B. & D.), *Up for the Derby* (B. & D.), *Let Me Explain, Dear* (B.I.P.).

**HULBERT,** Jack. B. Ely, Cambs, April 24, 1892. Brother of Claude Hulbert. Ed. Westminster School; Caius College, Cambridge. M. Cicely Courtneidge.

Gave a clear indication of his ambitions by taking part in every possible theatrical and concert entertainment given at his university. First stage appearance, New Theatre, Cambridge, 1911. Has recently taken part in a number of film productions, notable among them being *Jack's The Boy* (Gains, 1932).

Also Played in: *The Ghost Train* (Gains), *Elstree Calling* (B.I.P.), *Sunshine Susie* (Gains), *Love on Wheels* (Gains), *Happy Ever After* (Gau-Brit).

**HUME,** Benita. B. London, 1906. Brown hair and eyes. Ht. 5 ft. 5 in. Wt. 7st. 9 lb. Ed. Royal Academy of Dramatic Art. M. Eric Siepman, June 1926; div. 1931.

Stage debut as Miska in the revival of *Kismet*, New Oxford, April, 1925. Screen debut, *The Happy Ending* (1925).

Also Played in: *The Flying Fool* (B.I.P.), *Balaclava* (Gains), *The Light Woman* (Gains), *Clue of the New Pin* (B.L.), *Escape* (A.T.P.), *Honeymoon Adventure* (A.T.P.), *Happy Ending* (Gau-Brit sound version), *High Treason* (Gau), *Symphony in Two Flats* (Gains), *Constant Nymph* (Gains), *House of the Arrow* (Twickenham), *South Sea Bubble* (Gains), *The Wrecker* (Gains), *Diamond Cut Diamond* (Eric Hakim), *Help Yourself* (W.B.-F.N.), *Women Who Play* (Para-Brit), *Service for Ladies* (Para-Brit), *Men of Steel* (Langham), *Sally Bishop* (B.L.), *Lady of the Lake, Case of Lady Camber* (B.I.P.).

**HUME,** Marjorie. B. Yarmouth, Jan. 27, 1900. Dark brown hair and eyes. Ht. 5 ft. 6 in.

For some years she studied painting but gave it up to become an actress. Is well-known on stage and screen. Made her film debut in *Her Greatest Performance* (Ideal), with the late Ellen Terry.

Also Played in: *Doing His Bit* (Ideal), *The Keeper of the Door* (Stoll), *The Duchess of Seven Dials* (London), *Lady Tetley's Decree* (London), *The Swindler* (Stoll), *Scarlet Kiss* (Goodwins), *The Great Day* (Famous-Lasky), *The Call of Youth* (Famous-Lasky), *Kitty Tailleur* (Granger-Binger), *Bluff* (Hardy), *A Prince of Lovers* (Gau), *Island of Despair, Love and the Whirlwind* (Alliance), *Silent Evidence*, (Gau), *Simonne Everard, M'Lord of the White Road* (Davidson), *Two Little Vagabonds, Squire of Long Hadley* (Stoll), *King of the Castle* (Stoll), *Wonderful Wooing* (Stoll), *A Colombo Night* (Stoll), *This Marriage Business* (Gau), *Afterwards* (Bushey), *A Romance of Riches, The Triumph of the Scarlet Pimpernel* (B. & D.), *Young Woodley* (B.I.P.), *Lord Richard in the Pantry* (Twickenham), *Deadlock* (G. King), *Betrayal* (U.A.-Brit).

**HUMPHREY,** William. B. Chicopee Falls, Mass., Jan. 2, 1874. Dark brown and grey hair, dark grey eyes. Ht. 5 ft. 8 in. Wt. 11 st. 11 lb. M. Berthe Sotenberg.

Following extensive experience on the stage, during which he had toured in most parts of America, Canada and the West Indies, made his film debut with the Vitagraph Company in Brooklyn, New York. He then played in *Napoleon*. Also produced in the early days of films.

Also Played in: *The Social Code* (Metro), *Scaramouche* (Metro), *Rouged Lips* (M.G.M.), *Beau Brummel* (Warner), *Abraham Lincoln* (F.N.), *Lone Night in Rome* (M.G.M.), *The Arizona Express* (Fox), *Dangerous Innocence* (Univ), *Drusilla With a Million* (Radio), *The Unholy Three* (M.G.M.), *Three Wise Crooks* (Radio), *The Sky Pilot* (F.N.), *Lady Robinhood* (Radio), *Stella Dallas* (U.A.), *The Phantom of the Opera* (Univ), *O. Henry Stories* (Vita), *The Volga Boatman* (Pathé), *The Silent Lover* (F.N.), *The Danger Girl* (Pathé), *The Actress* (M.G.M.), *The Godless Girl* (Pathé), *Trelawney of the Wells* (M.G.M.), *Salvation Sal, The Sky Call, Men of the Dawn, Devil May Care* (M.G.M.).

**HUNTER,** Ian. B. Kenilworth, near Cape Town, South Africa, June 13, 1900. Brown hair, grey eyes. Ht. 6 ft. Wt. 13 st. 6 lb Ed. St. Andrew's College, Grahamstown, Cape Colony. M. Catherine Casha Pringle Came to England in 1917. Joined the army and served in France. Had a walking-on part in *Jack O' Jingles*, Sept. 4, 1919. A few years later made his film debut in British films. *Downhill* (Gains 1927) and *Escape* (A.T.P. 1930), are among the best known.

Also Played in: *Easy Virtue* (Gains), *His House in Order* (Gau), *Ring* (B.I.P.), *Cape Forlorn* (B.I.P.), *Sally in Our Alley* (A.R.P.), *Valley of Ghosts* (B.L.), *The Sign of Four* (A.R.P.), *The Water Gypsies* (A.R.P.), *Marry Me* (Gains), *There goes the Bride* (Gains-B.L.), *Man from Toronto* (Gains).

**HUSTON,** Walter. B. Toronto, Ontario, April 6, 1884. Brown hair, hazel eyes. Ht. 6 ft. Wt. 12 st. 12 lb. M. (1) Bayonne Whipple, 1915; div. Oct., 1931; (2) Ninette Sunderland, Nov., 1931.

Studied electrical engineering, but, on qualifying, was tempted to join a travelling show. Seven years of hard work and indifferent luck followed. Turned again to electrical engineering. Like all true artists, however, he could not for long remain away from the stage, and a second venture proved more successful, leading him to a Paramount contract—a big part in *Gentlemen of the Press* (1929).

Also Played in: *Lady Lies* (Para), *Virginian* (Para), *Bad Man* (F.N.), *Abraham Lincoln* (U.A.), *Criminal Code* (Col), *Star Witness* (Warner), *The Ruling Voice* (F.N.), *Law and Order* (Univ), *Woman from Monte Carlo* (F.N.), *A House Divided* (Univ), *Beast of the City* (M.G.M.), *Wet Parade* (M.G.M.), *Justice For Sale* (M G.M.), *American Madness* (Col), *Rain* (Col), *Kongo* (M.G.M.).

**HUTH,** Harold. B. Huddersfield, Yorks, Jan. 20, 1894. Dark hair, brown eyes. Ht. 5 ft. 10 in. Ed. Dover College.

Was for many years associated with the motor industry in this country, until his cousin, Roland Pertwee, took him to the Gainsborough Studios, Islington, on a sight-seeing tour. Decided he would become a film actor, which he promptly did, his first part being that of an officer in *One of the Best* (Gains, 1927).

Also Played in: *Downstream* (Carlton), *The Outsider* (Cinema House) *Triumph of the Scarlet Pimpernel. Bracelets* (Gau-Brit), *A Honeymoon Adventure* (A.R.P.), *Hours of Loneliness* (Carlton), *Guilt* (Fogwell), *McGlusky the Sea Rover* (B.I.P.), *Flying Squad* (B.L.), *The First Mrs. Fraser* (Sterling), *Aren't We All?* (Para-Brit), *Rome Express* (Gains), *Sally Bishop* (B.L.).

**HYAMS,** Leila. B. New York City, May 1, 1906. Blonde hair, green eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 8 lb. Ed. Clark's School; Alenn School, New York City. M. Phil Berg, Nov., 1927.

Her first theatrical experience was with her parents for five years. Later she toured with Wm. Collier, Sen. Film debut, *The Kick Off* (Excellent, 1925).

Also Played in: *Alias Jimmy Valentine* (M.G.M.), *Crimson City* (Warner), *White Pants Willie* (F.N.), *One Round Hogan* (Warner), *The Wizard* (Fox), *Honour Bound* (Fox), *Our Dancing Daughters* (M.G.M.), *Summer Bachelor* (Fox), *The Brute* (Warner), *Bush - Leaguer* (Warner), *Branded Sombrero* (Fox), *Land of the Silver Fox* (Warner), *The Far Call* (Fox), *Idle Rich* (M.G.M.), *Wonder of Women* (M.G.M.), *Masquerade* (Fox), *Spite Marriage* (M.G.M.), *Thirteenth Chair* (M.G.M.), *Their Own Desire* (M.G.M.), *Father's Day* (M.G.M.), *The Big House* (M.G.M.), *Bishop Murder Case* (M.G.M.), *The Girl Said No* (M.G.M.), *Richest Man in the World* (M.G.M.), *Flirting Widow* (F.N.), *Sweethearts and Wives* (F.N.), *Sins of the Children* (M.G.M.), *Surrender* (Fox), *Freaks* (M.G.M., not shown in Britain), *Men Call it Love* (M.G.M.), *New Adventure of Get Rich Quick Wallington* (M.G.M.), *Way Out West* (M.G.M.), *Gentleman's Fate* (M.G.M.), *Stepping Out* (M.G.M.), *Phantom of Paris* (M.G.M.), *Love in the Rough* (M.G.M.), *Way for a Sailor* (M.G.M.), *Mad Masquerade* (M.G.M.), *Big Broadcast* (Para).

**HYMER,** Warren. B. New York, Feb 25, 1906. Black hair, black eyes. Ht. 6 ft. Ed. Yale University.

Started his career as a circus artist, doing aerial acts and performing with lions. Appeared in London and New York. Made his screen debut in *Speakeasy* (Fox, 1929).

Also Played in: *Men Call it Love* (M.G.M.), *Charlie Chan Carries On* (Fox), *The Unholy Garden* (U.A.), *Goldie* (Fox), *Movietone Follies* (Fox), *Seas Beneath* (Fox), *The Spider* (Fox), *Love is a Racket* (Warner), *One Way Passage* (Warner), *Hold 'Em Jail* (Radio), *Night Mayor* (Col), *Madison Square Garden* (Para), 20,000 *Years in Sing Sing* (Warner).

## I

**INCE,** JOHN. Full name, John Edwards Ince. B. New York City. Grey hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 13 st. 3 lb. Ed. Trinity Chapel, New York City. Married.

Was on the American stage from 1888 to 1913, then as director, producer and actor in motion pictures.

PLAYED IN: *Lawful Larceny* (Radio), *Hot Curves* (Tiffany), *Moby Dick* (Warner), *Little Cæsar* (F.N.), *Children of Dreams* (Warner), *Mounted Fury* (W.W.), *Is There Justice?* (W.W.), *Passport to Paradise* (Mayfair), *The Scoop* (Royer), *Young Blood* (Like), *No Living Witness* (Mayfair).

**INCE,** RALPH. B. Boston, Mass., 1887. M. (1) Lucille Lee Stewart; div.; (2) Lucilla Mendez, 1926.

Stage career began with Richard Mansfield Company in *The College Widow.* Screen career began as actor and director for the old Vitagraph Company.

PLAYED IN: *Not for Publication* (Radio), *Shanghaied* (Radio), *Chicago After Midnight* (Radio), *Bigger Than Barnum's* (Radio), *Wall Street* (Col), *Gentleman's Fate* (M.G.M.), *Little Cæsar* (F.N.), *Hell-Bound* (Tiffany), *Star Witness* (Warner), *Men of Chance* (Radio), *Numbered Men* (F.N.), *Law and Order* (Univ), *The Dove* (Radio), *Exposed* (Radio), *Law of the Sea* (Mono), *County Fair* (Mono), *The Mouthpiece* (Warner), *The Big Gamble* (Pathé), *The Lost Squadron* (Radio), *Cardigan's Last Case* (Radio), *The Tenderfoot* (F. N.), *Guilty as Charged* (Para), *The Gorilla Ship* (Like), *You Said a Mouthful* (Warner).

**IRVINE,** ROBIN. B. Ireland. M. Ursula Jeans, May, 1931.

Was playing on the London stage in the Christmas production of *Peter Pan* when Alfred Hitchcock gave him a part in *Easy Virtue* (Gains, 1928).

ALSO PLAYED IN: *Downhill* (Gains), *Keepers of Youth* (B.I.P.), *Land of Hope and Glory* (Glory Films), *Confetti* (F.N.), *Isle of Lost Ships* (German), *The Rising Generation* (Neo-Art), *A Knight in London* (Ludwig Blattner), *Above Rubies* (Col).

**IRVING,** GEORGE. B. New York. Grey hair, grey eyes. Ht. 6 ft. Wt. Wt. 12 st. 4 lb. Ed. College of City of New York; American Academy of Dramatic Art. M. Katherine Gilman; two daughters, Katherine and Dorothy.

Entered motion pictures in 1913; became noted director, but after a time returned to acting.

ALSO PLAYED IN: *Wanderer of the Wasteland* (Para), *The Goose Hangs High* (Para), *Craig's Wife* (Pathé), *Moran of the Marines* (Para), *Godless Girl* (Pathé), *The Dance of Life* (Para), *Thunderbolt* (Para), *Paris Bound* (Radio), *Coquette* (U.A.), *For Sale* (F.N.), *Son of the Gods* (F.N.), *Last Performance* (Univ), *Young Eagles* (Para), *Young Desire* (Univ), *The Naughty Flirt* (F.N.), *Ladies of the Big House* (Para), *An American Tragedy* (Para, not shown in Britain), *A Free Soul* (M.G.M.), *Daughter of Luxury* (M.G.M.), *The Runaround* (Radio), *Shipmates* (M.G.M.), *Touchdown* (Para), *'Cisco Kid* (Fox), *Wicked* (Fox), *Graft* (Whirlwind), *The Star Witness* (Warner), *The Divorcee* (M.G.M.), *Confessions of a Co-Ed* (Para), *Her Dilemma* (Para), *Playing the Game* (Para), *Reputation* (Radio), *Man I Killed* (Para), *Vanishing Frontier* (Para), *Modern Madness* (Chesterfield).

## J

**JANIS,** ELSIE. Real name, Bierbauer. B. Columbus, Franklin, Ohio, March 16, 1889. M. Gilbert Wilson.

An accomplished composer, playwright, and actress; has toured extensively in America and this country, where she is equally popular. Wrote the story of *Close Harmony,* in which Buddy Rogers and Nancy Carroll starred for Paramount.

PLAYED IN: *Vitaphone Shorts* (Warner).

**JANNEY,** LEON. B. Ogden, Utah, April 1, 1917. Ed. public schools of Hollywood; Hollywood Professional School.

An accomplished boy actor who has appeared in the course of his short career in 45 pictures, excluding two-reelers. Had his name changed for a time to "Leon Ramon," and was immediately given the part of Abie in *Abie's Irish Rose.* Para, 1929. Reverted to his original name. It is as "Leon Janney" that he has earned his present popularity.

ALSO PLAYED IN: *Old Dutch, The Wind* (M.G.M.), *Our Gang* (M.G.M.), *Courage* (Warner), *Handful of Clouds* (Warner), *Old English* (Warner), *The Sin Flood* (F.N.), *Father's Son* (F.N.), *Penrod and Sam* (F.N.), *Their Mad Moment* (Fox), *Son of Mine* (Mono).

**JANNEY,** WILLIAM. Full name William Preston Janney. B. New York City, Feb. 15, 1908. Dark brown hair, brown eyes. Ht. 5 ft. 10 in. Wt. 10 st. 5 lb. Ed. New York; Hollywood.

Following brief experience on the stage, entered motion-pictures in Dec., 1928.

PLAYED IN : *Salute* (Fox), *Coquette* (U.A.), *Mexicali Rose* (Col), *Dawn Patrol* (F.N.), *The Right of Way* (F.N.), *Young Desire* (Univ), *Those Who Dance* (Warner), *The Girl Said No* (M.G.M.), *Shooting Straight* (Radio), *The Pay Off* (Radio), *Cimarron* (Radio), *Girls Demand Excitement* (Fox), *Meet the Wife* (Col), *The Silent Voice* (Warner), *The Mouthpiece* (Warner), *Two Seconds* (Warner), *A Successful Calamity* (Warner). *Wild Horse Stampede* (Col), *I am a Fugitive* (Warner), *Ironmaster* (Allied).

**JANNINGS,** EMIL. B. Brooklyn, New York, July 26, 1886. Light brown hair, brown eyes. Ht. 6 ft. Wt. 14 st. 4 lb. Ed. Zurich, Switzerland; Gorlitz. M. four times; (4) Gussie Holl.

Taken to Germany by his parents when ten years of age. Made his first stage appearance at the Gorlitz Theatre and later with a roving stock company, visiting different towns in Germany and travelling in wagons. Ernst Lubitsch persuaded him to take an interest in motion pictures in 1915. Divided his time between the stage and studio. Then abandoned theatricals entirely for a screen career. Played the principal role in *Vaudeville* (Para, 1926), the film which brought world-wide fame to those who took part in it—among them Dupont, the director, Warwick Ward and Lya de Putti.

ALSO PLAYED IN : *Waxworks* (Viking), *Quo Vadis* (F.N.), *Du Barry, Woman of Passion* (German), *Deception* (U.F.A.), *The Loves of Pharaoh* (U.F.A.), *Peter the Great* (U.F.A.), *Faust* (U.F.A.), *The Last Laugh* (U.F.A.), *The Way of All Flesh* (Para), *Street of Sin* (Para), *The Last Command* (Para), *The Patriot* (Para), *Sins of the Fathers* (Para), *Betrayal* (Para), *Fighting the White Slave Traffic* (Berta Pictures), *Blue Angel* (U.F.A.), *Der Grosse Tenor* (U.F.A.), *The Tempest* (U.F.A.).

**JEANS,** URSULA. Real name, McMinn. B. Simla, India, May 5, 1906. Fair hair, blue eyes. Ed. London; Royal Academy of Dramatic Art. M. Robin Irvine, May 1931.

Stage debut, *Cobra*, 1925. Screen debut, with Henry Edwards and Miles Mander in *The Fake* (Neo-Art), 1927. Was chosen after a world-wide search, to play one of the principal parts in *Cavalcade* for Fox.

ALSO PLAYED IN : *Flying Fool* (B.I.P.), *The Crooked Lady* (Eric Hakim), *Once Bitten* (Twickenham), *The Barton Mystery* (Para-Brit), *Cavalcade* (Fox).

**JEAYES** ALLAN. B. Finchley, Jan. 19, 1885. Ed. Merchant Taylors' School. M. Frances Hamerton.

Was formerly engaged in farming but, tiring of this, turned to the stage. Appeared for the first time on the professional stage at Folkestone, in *The School for Scandal*, 1906. A part in *The Ghost Train* (Gains, 1932) induced him to devote part of his time to motion pictures.

ALSO PLAYED IN : *Above Rubies* (Pugh), *Stranglehold* (W.B.-F.N.), *The Impassive Footman* (A.R.P.).

**JENNINGS,** DE WITT. Full name, De Witt Clarke Jennings. B. Cameron, Mo., June 21, 1879. Dark hair, hazel eyes. Ht. 6 ft. Wt. 12 st. 12 lb. M. Ethel Conroy; 3 children.

Was first attracted by a theatrical career, but later, in 1920, joined films.

PLAYED IN : *McFadden's Flats* (F.N.), *Name the Man* (M.G.M.), *The Great Mail Robbery* (Radio), *Home Made* (Burroughs), *The Night Flyer* (Pathé), *Marry the Girl* (Sterling), *The Unbroken Purple, Within the Law* (F.N.), *The Perfect Alibi* (U.A.), *Through Different Eyes* (Fox), *Movietone Follies* (Fox), *Big Trail* (Fox), *The White Man* (M.G.M.), *Min and Bill* (M.G.M.), *Seven Keys to Baldpate* (Radio), *Arrowsmith* (U.A.), *Alibi* (Univ), *Trial of Mary Dugan* (M.G.M.), *The Valiant* (Fox), *The Crash* (F.N.), *Seven Footprints to Satan* (F.N.), *Red Hot Speed* (Univ), *In the Next Room* (F.N.), *The Captain of the Guard* (Univ), *Night Ride* (Univ), *Those Who Dance* (Warner), *The Derelict* (Para), *The Deceiver* (Col), *Caught Plastered* (Radio), *Arrowsmith* (U.A.), *A Dangerous Affair* (Col), *Dancers in the Dark* (Para), *Movie Crazy* (Para), *Central Park* (Warner), *Tess of the Storm Country* (Fox), *Employees' Entrance* (Warner).

**JERROLD,** MARY. Real name Allen. B. London Dec. 4, 1877. Auburn hair, blue eyes. Ht. 5 ft. 3 ins. Wt. 9 st. Ed. Gower Street School. M. Hubert Harben; 2 children, Philip and Joan.

London stage debut, 1896, as Prudence Dering in *Mary Pennington, Spinster*. Toured extensively in this country and in America before turning her attention to motion pictures. Early screen role in *The "W" Plan* (Burlington, 1930).

ALSO PLAYED IN : *Alibi* (Twickenham), *The Sport of Kings* (Gains), *The Shadow Between* (B.I.P.), *The Blind Spot* (W.B.-F.N.), *The Last Coupon* (B.I.P.), *Perfect Understanding* (Swanson).

**JOHNSON,** HELEN. B. New York City.

Blonde hair, green eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. Flushing High School; Skidmore College.

Her early stage days were spent in repertory with New Playwrights and in vaudeville acts with Sessue Hayakawa (1930). Is a talented sculptress and, were she not an actress, could turn to art for a livelihood. Film debut 1930.

PLAYED IN: *Children of Pleasure* (M.G.M.), *The Divorcée* (M.G.M.), *Soldiers and Women* (Col), *Sin Takes a Holiday* (Pathé), *It Pays to Advertise* (Para).

**JOHNSON,** KAY. B. Mt. Vernon, New York. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Ed. Drew Academy; American Academy of Dramatic Art. M. (1) Reginald Denny; one dau; div.; (2) John Cromwell, Oct., 1928.

Following stage experience, made her film debut in *Dynamite* for Cecil de Mille (M.G.M., 1929).

ALSO PLAYED IN: *This Mad World* (M.G.M.), *American Madness* (Col), *Thirteen Women* (Radio), *Ship From Shanghai* (M.G.M.), *Madame Satan* (M.G.M.), *Single Sin* (Tiffany).

**JOLSON,** AL. Real name, Asa Yoelson. B. St. Petersburg (now Leningrad), Russia, May 26, 1886. Black hair, brown eyes. Ht. 5 ft. 8 in. M. three times: (1) Alma Osborne Carlton; (2) Ethel Delmar, 1922; div. 1926; (3) Ruby Keeler, Sept. 21, 1928.

Was intended by his Jewish parents to become a cantor in a synagogue. This was used as a theme in the story of *The Jazz Singer* (Warner, 1927). Began his career with a circus, was promoted to café entertainer, then formed a vaudeville act with his brother. Is now recognized as the greatest black-faced singer in America.

ALSO PLAYED IN: *The Singing Fool* (Warner), *Say It With Songs* (Warner), *Mammy* (Warner), *Sons o' Guns* (U.A.), *Big Boy* (Warner), *The New Yorker.* (U.A.)

**JONES,** CHARLES (BUCK). B. Vincennes, Indiana, Dec. 4, 1889. Brown hair, grey eyes. Ht. 6 ft. Wt. 12 st. 5 lb. Ed. at Indianapolis. M. Odille Osborne; one dau. Maxine.

Spent his young days as a trick rider in a Wild West show before his appearance in films. Has seen active service in the Philippines, also in France during the Great War. Engaged by Fox after the Armistice and soon he was making a great success in Western pictures.

PLAYED IN: *The Dawn Trail* (Fox), *Desert Vengeance* (Fox), *The Fighting Sheriff* (Col), *Branded Sombrero* (Fox), *The Texas Ranger* (Fox), *The Avenger* (Fox), *Riders of the Purple Sage* (Fox), *One Man Trail* (Fox), *To a Finish* (Fox), *Bar Nothing* (Fox), *Riding Speed* (Fox), *Roughshod* (Fox), *Fast Mail* (Fox), *Trooper O'Neill* (Fox), *West of Chicago* (Fox), *Bells of San Juan* (Fox), *Boss of Camp* 4 (Fox), *Footlight Ranger* (Fox), *Snowdrift* (Fox), *Eleventh Hour* (Fox), *Hell's Hole* (Fox), *Skidproof* (Fox), *Secondhand Love* (Fox), *Big Dan* (Fox), *Cupid's Fireman* (Fox), *Not a Drum Was Heard* (Fox), *Vagabond Trail* (Fox), *Circus Cowboy* (Fox), *Western Luck* (Fox), *Against All Odds* (Fox), *Desert Outlaw* (Fox), *Winner Take All* (Fox), *Man Who Played Square* (Fox), *Arizona Romeo* (Fox), *Gold and the Girl* (Fox), *Trail Rider* (Fox), *Hearts and Spurs* (Fox), *Timber Wolf* (Fox), *Durand of the Bad Lands* (Fox), *The Desert's Price* (Fox), *The Cowboy and the Countess* (Fox), *Fighting Buckaroo* (Fox), *A Man Four Square* (Fox), *Flying Horseman* (Fox), *Gentle Cyclone* (Fox), *Desert Valley* (Fox), *War Horse* (Fox), *Good as Gold* (Fox), *Hills of Peril* (Fox), *Whispering Sage* (Fox), *Chained Lightning* (Fox), *Black Jack* (Fox), *Blood Will Tell* (Fox), *Branded* (Col), *Border Law* (Col), *The Range Feud* (Col), *High Speed* (Col), *One Man Law* (Col), *South of the Rio Grande* (Col), *Born to Trouble* (Col), *Ridin' For Justice* (Col), *The Deadline* (Col), *The White Eagle* (Col), *McKenna of the Mounted* (Col), *The Sundown Rider* (Col), *Reckless Romance* (Col).

**JORDAN,** DOROTHY. B. Clarksville, Tennessee, Aug. 9, 1910. Brown hair, blue eyes. Ht. 5 ft. 2 in. Wt. 7 st. 4 lb. Ed. Clarksville High School; South University of Memphis, Tennessee.

Began her career in the chorus of the Capitol Theatre, New York. Achieved principal parts in musical comedies, and in 1929 made her film debut in *Black Magic* (Fox),

ALSO PLAYED IN: *The Taming of the Shrew* (U.A.), *Tailor-made Man* (M.G.M.), *Young Sinners* (Fox), *Shipmates* (M.G.M.), *Devil-May-Care* (M.G.M.), *In Gay Madrid* (M.G.M.), *The Derelicts* (M.G.M.), *Spring Fever* (M.G.M.), *Call of the Flesh* (M.G.M.), *Love in the Rough* (M.G.M.), *Min and Bill* (M.G.M.), *Hell Divers* (M.G.M.), *Wet Parade* (M.G.M.), *Lost Squadron* (Radio), *Roadhouse Murder* (Radio), *Belove-Bachelor* (Para), *Seventy Thousand Witnesses* (Para), *Down to Earth* (Fox), *Cabin in the Cotton* (Warner), *That's My Boy* (Col).

**JOY,** LEATRICE. Real name Leatrice Joy Zeidler. B. New Orleans. Black hair, dark brown eyes. Ht. 5 ft. 2 in. Wt. 8 st. 13 lb. Ed. Sacred Heart Academy, New Orleans. M. (1) John Gilbert; div. Aug. 1924; (2) William Spencer Hook, Oct. 1931.

Although she was first seen on the stage, it was not until she made her appearance in motion pictures that fame came her way. Will long be remembered for her fine performance in *The Ten Commandments* (Para, 1924). Retired from the screen after her second marriage.

ALSO PLAYED IN: *Manslaughter* (Para), *Tale of Two Worlds* (Goldwyn), *Java Head* (Para), *The Blue Danube* (Pathé), *Man-Made Woman* (Pathé), *A Most Immoral Lady* (F.N.), *Strong Boy* (Fox), *The Bellamy Trial* (M.G.M.).

**JOYCE,** ALICE. B. Kansas City, Missouri, Oct. 1, 1890. Dark brown hair, hazel eyes. Ht. 5 ft. 7 in. Wt. 8 st. 10 lb. Ed. public schools at Kansas City; Annandale, Pa. Married; 2 children.

Played her first film part in *The Lion and the Mouse* (1923), for Vitagraph.

ALSO PLAYED IN: *Stella Dallas* (U.A.), *Sorrell and Son* (U.A.), *Dancing Mothers* (Para), *Beau Geste* (Para), *The Ace of Cads* (Para), *So's Your Old Man* (Para), *The Noose* (F.N.), 13, *Washington Square* (Univ), *The Squall* (F.N.), *Song o' My Heart* (Fox), *He Knew Women* (Radio), *Midnight Mystery* (Radio), *Green Goddess* (Warner).

**JUDGE,** ARLINE. B. Bridgeport, Conn., Feb. 21. Dark brown hair, brown eyes. Ht. 5 ft. 2 in. M. Wesley Ruggles, Oct., 1931.

A rising young star who promises to do great things in the future. After very brief experience of the stage, was signed up by Radio Pictures and sent to Hollywood.

PLAYED IN: *Girl Crazy* (Radio), *Young Brides* (Radio), *Is My Face Red?* (Radio), *Roar of the Dragon* (Radio).

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**KANE,** HELEN. B. New York City. Aug. 4, 1908. Brown hair, hazel eyes. Ht. 5 ft. 2 in.

Gained her first stage experience with the four Marx brothers' revue, with which she played for two seasons. Then from one revue to another and eventually in cabarets. While playing at the Paramount Theatre, New York, achieved what was perhaps her greatest success as a theatre star. Her singing style has won her the nickname throughout America of "The Boop-a-doop Girl." Was ultimately signed on contract by Paramount.

PLAYED IN: *Nothing But The Truth* (Para), *Sweetie* (Para), *Pointed Heels* (Para), *Dangerous Dan McGrew* (Para), *Paramount on Parade* (Para).

**KARLOFF,** BORIS. B. London, Nov. 23, 1887. Dark brown hair, brown eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Uppingham School; King's College, London. Married.

Spent several years on the stage in this country and in America. Screen career dates back to 1920, but it was not until the release of *Frankenstein* (Univ, 1931), in which he played the monster, that cinemagoers became familiar with his name.

ALSO PLAYED IN: *Behind That Curtain* (Fox), *Criminal Code* (Col), *Five Star Final* (F.N.), *Donovan's Kid* (Radio), *The Public Defender* (Radio), *Graft* (Univ), *The Unholy Night* (M.G.M.), *The Sea Bat* (M.G.M.), *The Guilty Generation* (Col), *Cracked Nuts* (Radio), *The Invisible Man* (Univ), *To-night or Never* (Col), *I Like Your Nerve* (F.N.), *Behind the Mask* (Col), *The Yellow Passport* (Fox), *The Mad Genius* (F.N.), *The Miracle Man* (Para), *Scarface* (Col), *Alias the Doctor* (F.N.), *Night World* (Univ), *Cohens and Kellys in Hollywood* (Univ), *The Old Dark House* (Univ), *Mask of Fu Manchu* (M.G.M.), *Im-ho-tep* (Univ).

**KARNS,** ROSCOE. B. San Bernardino, Cal., Sept. 7, 1893. Brown hair, brown eyes. Ht. 5 ft. 10 in. Wt. 11 st. 6 lb. Ed. Santiago High School; University of Southern California. M. Mary M. Fraso.

Following fifteen years' stage experience made his film debut in Hollywood, one of his earliest parts being in *Warming Up* (Para, 1928), with Richard Dix.

ALSO PLAYED IN: *Moran of the Marines* (Para), *Beggars of Life* (Para), *Something Always Happens* (Para), *Win That Girl* (Fox), *Headlines* (Univ), *Jazz Mad* (Univ), *The Flying Ensign* (M.G.M.), *Dirigible* (Col), *This Thing Called Love* (Pathé), *Safety in Numbers* (Para), *Troopers Three* (Tiffany), *Man Trouble* (Fox), *Little Accident* (Univ), *The Gorilla* (F.N.), *The Stowaway* (Univ), *Roadhouse Murder* (Radio), *Working Wives* (Warner), *Two Against The World* (Warner), *Pleasure* (Artclass), *Crooked Circle* (Tiffany), *Night after Night* (Para),

*Rockabye* (Radio), 20,000 *Years in Sing Sing* (Warner), *I am a Fugitive* (Warner).

**KEATON,** Buster. B. Pickway, Kan., Oct. 4, 1896. Black hair, brown eyes. Ht. 5 ft. 5 in. Wt. 10 st. Ed. at any particular town in which his parents were playing. M. Natalie Talmadge; 2 sons, Joseph and Robert.

Played for years with his parents in vaudeville and knockabout act known as *The Three Keatons*. Began screen career with Roscoe Arbuckle in 1917. Is now known the world over as "the frozen-faced comedian."

Played in: *The Three Ages* (M.G.M.), *Our Hospitality* (M.G.M.), *The Navigator* (M.G.M.), *Sherlock Holmes, Junior* (M.G.M.), *Battling Butler* (M.G.M.), *Steamboat Bill, Junior* (M.G.M.), *The Camera Man* (M.G.M.), *His Wedding Night, Fatty at Coney Island, A Country Hero, One Week, Convict* 13, *The Scarecrow, Neighbours* (World), *The Butcher Boy, A Rough House, The Bell Boy* (F.N.), *Moonshine, Good-night Nurse, The Saphead* (Metro), *Cops, My Wife's Relations, Seven Chances* (M.G.), *Go West* (M.G.), *The General* (U.A.), *College* (U.A.), *Spite Marriage* (M.G.M.), *The Hollywood Review* (M.G.M), *Romeo in Pyjamas* (M.G.M.), *Free and Easy* (M.G.M.), *Dough Boys* (M.G.M.), *Passionate Plumber* (M.G.M.), *Speak-Easily* (M.G.M.), *Forward March* (M.G.M.), *Sidewalks of New York* (M.G.M.).

**KEEFE,** Cornelius. B. Boston, Mass., July 13, 1902. Black hair, brown eyes. Ht. 6 ft. 1 in. Wt. 11 st. 11 lb. Ed. Brookline High School.

Following three years' stage experience, was sent to California by First National to play the part he created on the stage in the screen version of *The Poor Nut* (F.N., 1927). Having once had a taste of film work he decided to make motion pictures the medium for his talents.

Also Played in: *Hook and Ladder No.* 9 (Radio), *A Moment of Temptation* (Radio), *Three's a Crowd* (F.N.), *Come to My House* (Fox), *A Light in the Window* (Rayart), *Satan and the Woman* (Excellent), *You Can't Beat the Law* (Rayart), *The Man from Headquarters* (Rayart), *Hearts of Men* (Crescent), *Thunder Guard* (Crescent), *The Adorable Cheat* (Chesterfield), *Circumstantial Evidence* (Chesterfield), *The Cohens and Kellys in Atlantic City* (Univ), *Thanksgiving Day* (Warner), *The Devil's Chaplain* (Radio), *Brothers* (Rayart), *Hearts and Hoofs* (Pathé), *Ex Flame* (Liberty), *Reputation* (Radio), *Disorderly Conduct* (Fox), *Silver Lining* (Patrician), *Torchy's Vocation* (Educ).

**KEEN,** Malcolm. Real name, Malcolm Knee. B. Bristol, Aug. 8, 1887. Fair hair. Ht. 5 ft. 10 in. Ed. Clifton, Bristol.

A brilliant stage star who made his first appearance in London, 1902, walking on in *Ulysses*. Managed the Lyric Theatre, London, 1929. Played in Grangers' silent version of *The Skin Game* (1922).

Played in: *Wolves* (B. & D.), 77, *Park Lane* (Famous Players' Guild), *Manxman* (B.I.P.), *Jealousy* (Majestic).

**KEENE,** Tom. Real name, George Duryea. B. New York City, 1904. Brown hair, blue eyes. Ht. 6 ft. Wt. 10 st. 10 lb. M. Grace Stafford.

At one time was a cow-puncher and also drove a government stage coach. Saved money, entered a university, and afterwards went on the stage. Then joined the films where he found his early cowboy experience extremely useful.

Played in: *Sundown Trail* (Radio), *Partners* (Radio), *Freighters of Destiny* (Radio), *The Saddle Buster* (Radio), *Beyond the Rockies* (Radio), *Gun Law* (Radio), *The Law Rides* (Radio), *Renegades of the West* (Radio).

**KEITH,** Ian. Real name, Keith Ross. B. Boston, Mass., Feb. 27, 1899. Brown hair, grey-blue eyes. Ht. 6 ft. 2 in. Wt. 12 st. 12 lb. Ed. Trinity School, New York City; Francis Parker College, Chicago; Sargeant School of Drama, New York. M. (1) Blanche Yorka, 1922; div. 1925; (2) Ethel Clayton; div. 1932.

Has had a successful career on the stage, during which he has played with Doris Keane, Marjorie Rambeau, Lionel Barrymore, Nazimova. Film debut, *Manhandled* (Para, 1924).

Also Played in: *Love's Wilderness* (F.N.), *The Divine Lady* (F.N.), *Prisoners* (F.N.), *Enticement* (F.N.), *Prince of Tempters* (F.N.), *Convoy* (F.N.), *The Loves of Sunya* (U.A.), *Man's Past* (Univ), *The Illusion* (Para), *The Great Divide* (M.G.M.), *Light Fingers* (Col), *Prince of Diamonds* (Col), *Abraham Lincoln* (U.A.), *The Deceiver* (Col), *Tailor Made Man* (M.G.M.), *Phantom of Paris* (M.G.M.), *Unwanted* (Col), *Rise of Helga* (M.G.M.), *Sign of the Cross* (Para).

**KELLY,** Kitty. B. New York City. April 27. Blonde hair, blue eyes.

Ht. 5 ft. 5 in. Ed. public schools; St. Agnes Academy, New York.

A former Ziegfeld Follies girl who was given a screen test which resulted in a contract with Radio.

PLAYED IN: *Behind Office Doors* (Radio), *White Shoulders* (Radio), *Bachelor Apartments* (Radio), *Men of Chance* (Radio), *Ladies of the Jury* (Radio), *Girl Crazy* (Radio).

**KENDALL,** HENRY. B. London, May 28, 1898. Brown hair, blue eyes. Ht. 6 ft. Wt. 13 st. Ed. City of London School.

Stage debut *Tommy Atkins* (1914). Served in R.F.C. 1916-19. Composer of several songs and one musical comedy. Film debut *Flying Fool* (B.I.P., 1931).

ALSO PLAYED IN: *The House Opposite* (B.I.P.), *Innocents of Chicago* (B.I.P.), *Mr. Bill the Conqueror* (B.I.P.), *Rich and Strange* (B.I.P.), *Timbuctoo* (B.I.P.)., *Watch Beverley* (Sound City), *French Leave* (Sterling).

**KENNEDY,** MERNA. Real name, Kahler. B. Kankakee, Ill., 1908. Bronze titian hair, green eyes. Ht. 5 ft. 2½ in. Wt. 7 st. 9 lb. Ed. Houston, Texas.

At the age of nine she was singing, dancing and playing small parts on the stage. While playing at the Mason Theatre, Los Angeles, she was given a screen test by Charles Chaplin, who engaged her to play the leading role in *The Circus* (U.A., 1928). She was then sixteen, with no previous film experience.

ALSO PLAYED IN: *Broadway* (Univ), *Barnum Was Right* (Univ), *Skinner Steps Out* (Univ), *Embarrassing Moments* (Univ), *King of Jazz* (Univ), *The Gay Buckaroo* (Allied), *Reputation* (Radio), *Come On, Tarzan* (Tiffany), *Red-haired Alibi* (Tiffany), *Laughter in Hell* (Univ).

**KENNEDY,** TOM. B. New York City. Black hair, blue eyes. Ht. 6 ft. 2½ in. Wt. 14 st. 9 lb. Ed. New York. Married; 1 dau. Madeleine, 2 sons, Don and Jack.

Was first attracted by a boxing career, but joined motion pictures, which he began making in 1915. One of his earliest films was *Alimony Annie* (Warner).

ALSO PLAYED IN: *Hold 'Em, Yale* (Pathé), *Cop* (Pathé), *Glad Rag Doll* (Warner), *Post Mortems* (Christie), *Big News* (Pathé), *Lover Over Night* (Pathé), *Madonna of the Streets* (F.N.), *Big House* (M.G.M.), *Cohens and Kellys in Atlantic City* (Univ), *Shannons of Broadway* (Univ), *The Gang Buster* (Para), *It Pays to Advertise* (Para), *Monkey Business* (Para), *Caught* (Para), *Pack Up Your Troubles* (M.G.M.), *Lady and Gent* (Para).

**KENT,** BARBARA. B. Gadsby, Alberta, Canada, Dec. 16, 1908. Brown hair, blue eyes. Ht. 5 ft. 0½ in. Wt. 7 st. 2 lb. Ed. Hollywood High School.

This promising young star had won no fewer than three beauty prizes before making her film debut with Universal. Was given her first prominent part by Harold Lloyd in *Welcome Danger* (Para, 1929).

ALSO PLAYED IN: *Stop That Man* (Univ), *Shakedown* (Univ), *Lonesome* (Univ), *Flesh and the Devil* (M.G.M.), *Emma* (M.G.M.), *Night Ride* (Univ), *What Men Want* (Univ), *Dumbbells in Ermine* (Warner), *Feet First* (Para), *Indiscreet* (U.A.), *Stage Whispers* (Chesterfield), *Freighters of Destiny* (Radio), *Chinatown After Dark* (Mayfair), *Vanity Fair* (Allied), *Beauty Parlour* (Chesterfield), *Pride of the Legion* (Tec-Art), *No Living Witness* (Mayfair).

**KENT,** CRAUFORD. B. London. Dark brown hair, dark grey eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 6 lb. Ed. London. Married.

At one time he was a marine underwriter, then turned to the stage. Has lived in London, New York, Philadelphia, and Los Angeles. He made his screen debut in 1915.

PLAYED IN: *Other Men's Shoes* (Pathé), *Silas Marner, Foreign Legion* (Univ), *Show Folks* (Pathé), *The Charlatan* (Univ), *In the Next Room* (F.N.), *Seven Keys to Baldpate* (Para), *Blindfold* (Fox), *The Wolf of Wall Street* (Para), *Come Across* (Univ), *Man, Woman, and Wife* (Univ), *Sweethearts and Wives* (F.N.), *The Unholy Three* (M.G.M.), *The Abysmal Brute* (Univ), *Show People* (M.G.M.), *The Second Floor Mystery* (Warner), *The Devil to Pay* (U.A.), *Body and Soul* (Fox), *Transatlantic* (Fox), *Delicious* (Fox), *Seven Keys to Baldpate* (Radio, sound version), *His Last Performance* (Mono), *Sally of the Subway* (Mayfair), *The Menace* (Col), *Stage Whispers* (Butchers), *File No.* 113 (Allied), *Sinister Hands* (Kent), *The Death Ray* (Pathé), *Western Ltd.* (Mono), *Thirteenth Guest* (Mono).

**KENYON,** DORIS. B. Syracuse, N.Y., Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 13 lb. Ed. New York City. M. Milton Sills, 1926; he d. 1930.

After brief experience of the stage appeared in *Men of Steel* (F.N., 1926), *Ladies at Play* (F.N., 1926), and *Valley of Giants* (F.N., 1927). Had previously given a fine performance opposite Rudolph

Valentino in *Monsieur Beaucaire*, (Para 1924).

ALSO PLAYED IN: *Thief in Paradise* (F.N.), *Blonde Saint* (F.N.), *Burning Daylight* (F.N.), *Mismates* (F.N.), *Home Towners* (Warner), *Hawk's Nest* (F.N.), *Get Rich Quick Wallingford* (Cosmo), *Interference* (Para), *Beau Bandit* (Radio), *The Bargain* (F.N.), *Ruling Voice* (F.N.), *Five Star Final* (F.N.), *Road to Singapore* (Warner), *Alexander Hamilton* (Warner), *Branded* (Col), *We Humans* (Fox), *The Man Called Back* (Tiffany).

**KERR,** FREDERICK. Real name, Frederick Grinham Keen. B. London, Oct. 11, 1858. Ed. Charterhouse; Caius College, Cambridge. M. Lucy H. Dowson.

It was his intention to follow in his father's footsteps and become a solicitor, but changed his mind, and in 1881 went to America. Made his stage debut the following year in New York. The same year he returned to London and went into management in 1895. Is famous on both sides of the Atlantic as a stage and screen star. In England (1932), he made *The Man From Toronto* (Gains.)

PLAYED IN: *Born To Love* (Pathé), *The Devil To Pay* (U.A.), *Always Good-bye* (Fox), *Waterloo Bridge* (Univ), *Friends And Lovers* (Radio), *Frankenstein* (Univ), *The High Road* (M.G.M.), *Raffles* (U.A.), *Lovers Courageous* (M.G.M.), *Honour of the Family* (F.N.), *Beauty And The Boss* (Warner), *But the Flesh is Weak* (M.G.M.), *Midshipmaid* (Gau-Brit).

**KIBBEE,** GUY. B. El Paso, March 6, 1886.

Refused to enter the newspaper business in which his father and six brothers were engaged, and decided to become an actor. Of his twenty-eight years on the stage he has appeared on Broadway only during the last two years. He made his screen debut in *Laughing Sinners* (M.G.M., 1931).

ALSO PLAYED IN: *Stolen Heaven* (Para), *Man of the World* (Para), *City Streets* (Para), *Happy Landing* (M.G.M.), *Larceny Lane* (Warner), *New Adventures of Get Rich Quick Wallingford* (M.G.M.), *Play Girl* (Warner), *So Big* (Warner), *The Mouthpiece* (Warner), *The Crowd Roars* (Warner), *Gentleman for a Day* (F.N.), *High Pressure* (Warner), *Fireman, Save My Child* (F.N.), *Side Show* (Warner), *Winner Take All* (Warner), *Man Wanted* (Warner), *Taxi* (Warner), *Strange Love of Molly Louvain* (Warner), *Dark Horse* (Warner), *New York Town* (Warner), *The Crooner* (Warner), *Week-End Marriage* (Warner), *Two Seconds* (Warner), *Rain* (Col), *Conquerors* (Radio), *Central Park* (Warner), *Forty-Second Street* (Warner).

**KING,** CHARLES. B. New York City, Oct. 31, 1894. Ed. Grammar and High Schools, Fordham, New York. M. Lila Rhodes.

At the age of fifteen he was celebrated as a child genius, owing to his singing voice which had never been trained. He toured in vaudeville, became a member of the Ziegfeld Follies, visited London and, after a successful stage career, entered films, since when he has been featured in no fewer than 420 shorts in ten years.

PLAYED IN: *Broadway Melody* (M.G.M.), *The Girl In The Show* (M.G.M.), *Hollywood Revue* (M.G.M.), *Merry-go-Round* (Univ), *Oh, Sailor, Behave* (Warner), *The Gay Buckaroo* (Allied), *Alias the Bad Man* (Tiffany), *The Arizona Terror* (Tiffany), *Ghost City* (Mono), *A Man's Land* (Allied), *Vanishing Men* (Mono), *Branded Men* (Univ), *Alias Panamint Jack* (West Star).

**KIRKLAND,** ALEXANDER.

A tall, handsome newcomer to the film colony who is already a familiar figure to film fans.

PLAYED IN: *Surrender* (Fox), *Charlie Chan's Chance* (Fox), *Devil's Lottery* (Fox), *Strange Interlude* (M.G.M.), *Burnt Offering* (Fox), *Tarnished Lady* (Para), *Hat Check Girl* (Fox), *Almost Married* (Fox).

**KIRKWOOD,** JAMES. B. Grand Rapids, Mich., Feb. 22, 1883. Blue eyes, brown hair. Ht. 6 ft. M. (1) Gertrude Robinson; div.; (2) Lila Lee, 1923; div. Aug., 1931; (3) Beatrice Powers, Sept. 1931.

After a long and successful career on the stage was persuaded by D. W. Griffith to take up screen work, which he did, first as a director and later as actor. Directed his first film in 1909. Directed and played opposite Mary Pickford in her earliest films, among them being *The Eagle's Mate* (Para, 1913).

ALSO PLAYED IN: *Behind the Scenes* (Para), *Branding Iron* (Goldwyn), *Under Two Flags* (Univ.), *Ponjola* (F.N.), *Gerald Cranston's Lady* (Fox), *Butterflies in the Rain* (Univ), *Hearts in Exile* (Warner), *The Spoilers* (M.G.M.), *Someone to Love* (Para), *The Time, Place, and Girl* (Warner), *Black Waters* (W.W.), *The Devil's Holiday* (Para), *Charlie Chan's Chance* (Fox), *Over the Hill* (Fox), *A Holy Terror* (Fox), *Rainbow Trail* (Fox), *Lena Rivers* (Tiffany), *Cheaters at Play* (Fox), *My Pal the King* (Univ), *She Wanted a Millionaire* (Fox).

**KNAPP,** Evalyn. B. Kansas City, Mo., June 17, 1908. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt. 7 st. 7 lb. Ed. Kansas City High School; Kansas Junior College.

Was originally a school teacher. Gave this up to go on the stage. Later entered the film world without any fanfare of trumpets. Is reputed to have the smallest waistline in Hollywood—21 inches. One of her best known films was *Sinner's Holiday* (Warner, 1930).

Also Played in: *River's End* (Warner), *Gentlemen of the Evening* (Pathé), *The Tight Squeeze* (Pathé), *Hard-Boiled Hampton* (Pathé), *Big-Time Charlie* (Pathé), *Love, Honour and Oh, Baby* (Pathé), *The Smooth Guy* (Pathé), *All Stuck-Up* (Pathé), *Beach Babies* (Pathé), *Haunted* (Pathé), *Wednesday at the Ritz* (Pathé), *Chills and Fever* (Pathé), *Keeping Company* (Vita), *Smart Money* (Warner), *Millionaire* (Warner), *High Pressure* (Warner), *Mother's Cry* (F.N.), *Fifty Million Frenchmen* (Warner), *Fireman Save My Child* (F.N.), *Fame* (Warner), *Side Show* (Warner), *The Bargain* (F.N.), *Strange Love of Molly Louvain* (F.N.), *New York Town* (F.N.), *The Vanishing Frontier* (Para), *Sporting Widow* (Para), *Successful Calamity* (Warner), *Night Mayor* (Col), *This Sporting Age* (Col), *Tess of the Storm Country* (Fox), *Slightly Married* (Invincible).

**KOHLER,** Fred. B. Kansas City, Missouri, April 20. 1889. Light brown hair, blue eyes. Ht. 6 ft. Wt. 14 st. 4 lb. Ed. Kansas City High School.

First became known in Western pictures produced by the old Selig Company, one of his earliest pictures for them being *The Code of Honour.*

Also Played in: *A Soldier's Plaything* (Warner), *The Thundering Herd* (Para), *Way of All Flesh* (Para), *Old Ironsides* (Para), *City Gone Wild* (Para), *Underworld* (Para), *Shooting Irons* (Para), *Leatherneck* (Para), *Quitter* (Col), *Broadway Babies* (F.N.), *Case of Lena Smith* (Para), *The Dummy* (Para), *River of Romance* (Para), *Stairs of Sand* (Para), *Thunderbolt* (Para), *Light of Western Stars* (Para), *Roadhouse Nights* (Para), *Right of Way* (F.N.), *Hell's Heroes* (Univ), *Under a Texas Moon* (Warner), *Steel Highway* (Warner), *Fighting Caravans* (Para), *The Lash* (F.N.), *The Challenge* (F.N.), *Corsair* (U.A.), *X Marks the Spot* (Tiffany), *Carnival Boat* (Rogers), *Rider of Death Valley* (Univ), *Defiance* (Univ.).

**KONSTAM,** Phyllis. B. Hampstead, London, April 14, 1907. Dark brown hair, blue eyes. Ht. 5 ft. 6 in. Wt. 9 st. Ed. Godstow School; Bayford House School. M. H. W. Austin (the famous tennis player), 1931.

Began her stage career at the Comedie Francaise in Paris; coming to this country was engaged to play Abigail in *The Duke of Malta* (1925). Was seen by Alfred Hitchcock when playing in the crowd in *Champagne* (B.I.P., 1928), and given a part in *Murder* (B.I.P., 1930).

Also Played in: *Escape* (A.T.P.), *Compromising Daphne* (B.I.P.), *The Skin Game* (B.I.P.), *Tilly of Bloomsbury* (Sterling), *Gentleman of Paris* (Gau-Brit.), *Murder on the Second Floor* (W.B.-F.N.).

**KOVE,** Kenneth. B. London, 1893. Fair hair, grey eyes. Ed. King's College. Married; 1 son.

Has won fame on stage and screen in "frozen faced" comedy rôles. Popular with the Aldwych Theatre (London) audiences, and is an outstanding figure in many British films. Made his screen debut in *Murder* (B.I.P., 1930).

Also Played in: *The Great Game* (Gau-Brit), *Down River* (Gau-Brit), *Fascination* (B.I.P.), *Chance of a Night Time* (B. & D.), *Out of the Blue* (B.I.P.), *Mischief* (B. & D.), *Pyjamas Preferred* (B.I.P.), *The Man at Six* (B.I.P.), *Help Yourself* (W.B.-F.N.), *No.* 17 (B.I.P.), *Paris by Night* (B.I.P.), *Diamond Cut Diamond* (Eric Hakim), *Bachelor's Baby* (B.I.P.), *Two White Arms* (Eric Hakim), *Man from Toronto* (Gains).

**KRAUSS,** Werner. B. Germany.

Has long been one of the leading stage actors in Germany. His performance in *The Cabinet of Doctor Caligari* (Decla, 1919), when he played the part of Caligari, will long be remembered. The Viking film, *Waxworks* (1924), was another fine piece of work, in which Conrad Veidt and Emil Jannings played the other leading characters.

Also Played in: *The Joyless Street* (Sofar), *Student of Prague* (Sokal), *Tartuffe* (U.F.A.), *The Man Without a Name* (U.F.A.).

## L.

**LAKE,** Arthur. Real name, Arthur Silverlake. B. Corbin, Kentucky. Light brown hair, blue eyes. Ht. 6 ft. Wt. 12 st. 11 lb. Ed. Tutored at home.

Arthur Lake was one of the brightest of the younger players at the time when talking pictures became an accomplished fact. He has been in the show business from his earliest babyhood, having been

carried on the stage in a performance of *Uncle Tom's Cabin* when he was still in arms. At three he was an " old trouper," appearing in his father's vaudeville act, in which he continued until he was thirteen. Started in films in 1924, appearing in *When Love Is Young* (Univ). Then had a contract with Universal, followed by one with Radio ; in between played for other companies. His progress has been slower since the coming of sound films.

ALSO PLAYED IN : *Harold Teen* (F.N.), *The Air Circus* (Fox), *On With the Show* (Warner), *Dance Hall* (Radio), *Tanned Legs* (Radio), *Cheer Up and Smile* (Fox), *She's My Weakness* (Radio), *Indiscreet* (U.A.).

**LAMONT,** MOLLY. B. Benoni, South Africa, May 22, 1911. Blonde hair, grey eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. St. Dunstan's School, Benoni.

The winner of a beauty competition organized in South Africa, the prize in which was a trip to England, and appearances in British films. Was at first given only small parts, but is now a contract feature player with B.I.P. First important role was in *My Wife's Family* (B.I.P., 1931).

ALSO PLAYED IN : *Shadows* (B.I.P.), *Uneasy Virtue* (B.I.P.), *The Good Old Sergeant-Major* (B. I. P.), *The House Opposite* (B.I.P.), *What a Night* (B.I.P.), *Old Soldiers Never Die* (B.I.P.), *Dr. Josser, K.C.* (B.I.P.), *The Strangler* (B.I.P.), *Brother Alfred* (B.I.P.), *Stop Me* (B.I.P.), *Strictly Business* (B.I.P.), *Lucky Girl* (B.I.P.), *Black Hand Gang* (B.I.P.), *The Last Coupon* (B.I.P.), *My Wife's Mother* (B.I.P.), *Josser on the River* (B.I.P.).

**LANCHESTER,** ELSA. Real name, Sullivan. B. Lewisham, London, Oct. 28, 1902. Ed. privately. M. Charles Laughton,

After having managed the Children's Theatre, and also the "Cave of Harmony," in London, made her first professional appearance on the stage in 1922, as the second shop girl in *Thirty Minutes in a Street.* Film debut *Bluebottles* (Montague, 1932).

**LANDAU,** DAVID.

Is well known for his brilliant characterizations, and will long be remembered for the exceedingly fine performance he gave in *Street Scene* (U.A., 1931).

ALSO PLAYED IN : *Gentleman for a Day* (F.N.), *Arrowsmith* (U.A.), *Amateur Daddy* (Fox), *Polly of the Circus* (M.G.M.), *Taxi* (Warner), *Horse Feathers* (Para), *Roadhouse Murder* (Radio), *Purchase Price* (Warner), *This Reckless Age* (Para), *It's Tough to be Famous* (F.N.), 70,000 *Witnesses* (Para-Rogers), *Cabin in the Cotton* (Warner), *Air Mail* (Univ), *Revolt* (Warner), *I am a Fugitive* Warner), *Silver Dollar* (Warner), *Heritage of the Desert* (Para).

**LANDI,** ELISSA. Full name, Elizabeth Marie Landi. Daughter of Countess Zanardi-Landi. B. Venice, Dec. 6, 1904. Red-gold hair, green eyes. Ht. 5 ft. 5½ in. Wt. 8 st. 8 lb. Ed. privately in London. M. J. C. Lawrence, barrister.

Was discovered for the screen by Anthony Asquith, and given a part in *Underground* (B.I.F., 1928). She had, however, achieved success on the stage before this, having played leading roles in numerous London plays, among them being the part of Antonia Sanger in *The Constant Nymph.* Was induced by Fox officials to sign a contract and go to Hollywood in 1930. American film debut *Body and Soul* (Fox, 1931). Is an accomplished novelist, having written three books, " Neilson," " The Helmers," and " House for Sale."

ALSO PLAYED IN : *Bolibar* (B.I.F.), *Knowing Men* (Talkicolour), *The Price of Things* (Elinor Glyn Pro), *Sin* (in Sweden), *The Parisian* (in France), *Children of Chance* (B.I.P.), *Always Good-bye* (Fox), *Wicked* (Fox), *The Yellow Passport* (Fox), *The Devil's Lottery* (Fox), *The Woman in Room* 13 (Fox), *Burnt Offering* (Fox), *Sign of the Cross* (Para).

**LANE,** LOLA. Real name, Dorothy Mulligan. B. Indianola, Iowa. Light hair, violet eyes. Ht. 5 ft. 2 in. Wt. 8 st. 5 lb. Ed. Simpson College. M. Lew Ayres, Dec., 1931.

Before achieving success on the screen, had been in turn cinema pianist, owner of a hairdressing salon, typist and nursemaid. Appearances on the stage followed. Film debut in *Speakeasy* (Fox, 1929).

ALSO PLAYED IN : *Fox Movietone Follies* (Fox), *Girl From Havana* (Fox), *Let's Go Places* (Fox), *After To-Morrow* (Fox), *Costello Murder Case* (W.W.), *Hell Bound* (Tiffany).

**LANE,** LUPINO. Real name, Henry Lane. B. London, June 16, 1892. Dark brown hair, brown eyes. Ht. 5 ft. 3½ in. Wt. 10 st. 2 lb. Ed. at Worthing and London, M. Violet Blythe, 1917; 1 child, Laurie.

Member of a famous theatrical family, which can trace its association with entertainment to 1703, when Chevalier Lupino

brought over a marionette show to this country. His film career began in 1913, since when he has acted in and directed numerous films in this country and in America. Is now resident in England and producing for B.I.P.

PLAYED IN: *The Yellow Mask* (B.I.P.), *No Lady* (Gau-Brit), *Never Trouble Trouble* (Lupino Lane Pro), *The Love Parade* (Para).

DIRECTED: *The Love Race* (B.I.P.), *Love Lies* (B.I.P.), *Innocents of Chicago* (B.I.P.), *Old Spanish Customers* (B.I.P.), *Maid of the Mountains* (B.I.P.).

**LANE,** NORA. B. U.S.A.

Felt the urge for the stage when a child and, as soon as her parents would permit, joined a stock company in St. Louis. Entered motion pictures in 1925, and rose to be leading lady in a number of Francis Thompson's Western dramas.

PLAYED IN: *Jesse James* (Para), *Kit Carson* (Para), *The Pioneer Scout* (Para), *A Night of Mystery* (Para), *Marquis Preferred* (Para), *Sunset Pass* (Para), *Flying U Ranch* (Radio), *Texas Tornado* (Radio), *Gun Runner* (Tiffany), *The Lawless Legion* (F.N.), *Masked Emotions* (Fox), *One Hysterical Night* (Univ), *Cohens and Kellys in Atlantic City* (Univ), *Sally* (F.N.), *Night Work* (Pathé), *Lucy Larkin'* (Univ), *Rain or Shine* (Col), *Leather Pushers Series* (Univ), *Madam Satan* (M.G.M.), *King of the Wild* (*Serial*), *That's News to Me* (Pathé), *Young Sinners* (Fox), *Over the Hill* (Fox), *Wicked* (Fox), *'Cisco Kid* (Fox), *Dance Team* (Fox), *Disorderly Conduct* (Fox), *Trial of Vivienne Ware* (Fox), *Careless Lady* (Fox), *After To-morrow* (Fox), *This Sporting Age* (Col), *Bullet Trail* (Col).

**LANG,** MATHESON. B. Montreal, Canada, May 15, 1879. Son of Rev. Gavin Lang, and a cousin of the Archbishop of Canterbury. Brown hair, blue eyes. Ht. 6 ft. Ed. Inverness College; St. Andrew's University. M. Hutin Britton.

Might have used his powers of oratory in the service of the Church, had he followed his father's wishes. Preferred, however, to become an actor, and made his stage debut in 1897. Film debut in *The Merchant of Venice.*

ALSO PLAYED IN: *Scarlet Devil, Dick Turpin's Ride to York* (Stoll), *The Wandering Jew, Henry, King of Navarre* (Stoll), *Triumph of the Scarlet Pimpernel* (Gains), *The Chinese Bungalow* (Welsh-Pearson), *Carnival* (B. & D.).

**LA PLANTE,** LAURA. B. St. Louis, Mo., November 1, 1904. Blonde hair, blue eyes. Ht. 5 ft. 3 in. Wt. 8 st. 6 lb. Ed. San Diego High School. M. Wm. Seiter, Nov., 1926.

Decided at the age of fifteen to become a film actress, and promptly did so, obtaining small parts with the Christie Company in their comedies. Her first big opportunity occurred in Charles Ray's *The Old Swimmin' Hole* (F.N., 1921). Scored a success in *Show Boat* opposite Joseph Schildkraut (Univ, 1929).

ALSO PLAYED IN: *Skinner's Dress Suit* (Essanay), *The Teaser* (Univ), *Dangerous Innocence* (Univ), *The Midnight Son* (Univ), *Poker Faces* (Univ), *Beware of Widows* (Univ), *The Cat and the Canary* (Univ), *Love Thrill* (Univ), *Silk Stockings* (Univ), *Home James* (Univ), *Finders Keepers* (Univ), *Thanks for the Buggy Ride* (Univ), *Scandal* (Univ), *The Last Warning* (Univ), *Hold Your Man* (Univ), *Captain of the Guard* (Univ), *King of Jazz* (Univ), *The Love Trap* (Univ), *Sea Ghost* (Peerless), *Meet the Wife* (Col), *Too Many Women* (Warner), *Lonely Wives* (Pathé), *The Virtuous Wife* (Col), *Butterflies in the Rain* (Univ).

**LA ROCQUE,** ROD. B. Chicago, Ill. Nov. 29, 1898. Black hair, brown eyes. Ht. 6 ft. 3 in. Wt. 12 st. 7 lb. Ed. New York, Chicago and Omaha. M. Vilma Banky, 1927.

Previous to going on the screen was well known in theatrical circles of Chicago, New York, Omaha, London and Paris. Screen debut, 1919. *Jazzmania* (Metro, 1923) and *The French Doll* (Metro, 1923) in which he played with Mae Murray, were the two films which set him on the road to fame.

ALSO PLAYED IN: *Ten Commandments* (Para), *Gigolo* (Pathé), *Resurrection* (U.A.), *Fighting Eagle* (Pathé), *Hold 'Em, Yale* (Pathé), *Stand and Deliver* (Radio), *Captain Swagger* (Radio), *Love Pirate* (Radio), *Man and the Moment* (F.N.), *The One Woman Idea* (Fox), *Our Modern Maidens* (M.G.M.), *Locked Door* (U.A.), *Cruise of the Jasper B* (Pathé), *Braveheart* (Pathé) *Brigadier Gerard* (Pathé), *This is Heaven* (U.A.), *The Delightful Rogue* (Radio), *Beau Bandit* (Radio).

**LA ROY,** RITA. Real name, Ina Stuart. B. Paris, Oct. 2, 1907. Daughter of Sir James Stuart. Light brown hair, grey eyes. Ht. 5 ft. 7 in. M. Ben Herschfield, 1931.

Spent most of her childhood in Alberta, Canada. Ran away from home at the age of 13, and secured a small part in a

stock company. Toured Canada and the North West for three years, and later appeared on the stage in Portland. Film debut in *Dynamite* (M.G.M., 1929).

Also Played in: *Children of the Ritz* (F.N.), *The Love Trap* (Univ), *Fashions in Love* (Para), *Delightful Rogue* (Radio), *Lilies of the Field* (F.N.), *Conspiracy* (Radio), *Travelling Husbands* (Radio), *Sin Takes a Holiday* (Pathé), *Check and Double Check* (Radio), *Leathernecking* (Radio), *The Gay Diplomat* (Radio), *Chisellers of Hollywood* (Fox), *The Holy Terror* (Fox), *While Paris Sleeps* (Fox), *The Yellow Passport* (Fox), *Amateur Daddy* (Fox), *Sinners in the Sun* (Para), *Secret Witness* (Col), *The Scoop* (Royer), *Bachelor's Affairs* (Fox), *Hollywood Speaks* (Col), *So Big* (Warner), *Blonde Venus* (Para), *Hot Saturday* (Para).

**LAUGHTON,** Charles. B. Scarborough, July 1, 1899. Ed. Stonyhurst College. M. Elsa Lanchester.

Won the gold medal at the Royal Academy of Dramatic Art, and made his stage debut at the Barnes Theatre, in London, 1926, since when he has scored many successes. Screen debut in the British film *Piccadilly* (B.I.P., 1928).

Also Played in: *Wolves* (B. & D.), *The Old Dark House* (Univ), *The Devil and the Deep* (Para), *Payment Deferred* (M.G.M.), *The Sign of the Cross* (Para), *Island of Lost Souls* (Para).

**LAUREL,** Stan. Real name, Arthur Stanley Jefferson. B. Ulverston, Lancs, June 16, 1895. Auburn hair, blue eyes. Ht. 5 ft. 9 in. Wt. 10 st. 10 lb. Ed. King James Grammar School, Bishop Auckland. M. Lois Neilson; 1 daughter, Lois.

Following stage appearances in England as a comedian, toured America in Fred Karno's company, 1910. Was there seen by Hal Roach and given his first screen opportunity (1917). Starred in fifty comedies, then became a producer for a short time. Owes his present success to the popularity of the team known as Laurel and Hardy, produced by Hal Roach for M.G.M. In July, 1932, paid a visit to Britain with his partner, and received a great ovation.

Played in: *The Rogue Song* (M.G.M.), *Berth Marks* (M.G.M.), *They Go Boom* (M.G.M.), *Angora Love* (M.G.M.), *Men O' War* (M.G.M.), *Night Owls* (M.G.M.), *Perfect Day* (M.G.M.), *Bacon Grabbers* (M.G.M.), *The Hoosegow* (M.G.M.), *Blotto* (M.G.M.), *The Brats* (M.G.M.), *Below Zero* (M.G.M.), *Hay Wire* (M.G.M.), *The Laurel and Hardy Murder Case* (M.G.M.), *Another Fine Mess* (M.G.M.), *Pardon Us* (M.G.M.), *Be Big* (M.G.M.), *Chickens Come Home* (M.G.M.), *Laughing Gravy* (M.G.M.), *Our Wife* (M.G.M.), *Jailbirds* (M.G.M.), *Come Clean* (M.G.M.), *One Good Turn* (M.G.M.), *Beau Chumps* (M.G.M.), *Any Old Port* (M.G.M.), *Helpmates* (M.G.M.), *County Hospital* (M.G.M), *The Chisellers* (M.G.M.), *The Chimp* (M.G.M.), *Pack up Your Troubles* (M.G.M.), *Their First Mistake* (M.G.M.).

**LA VERNE,** Lucille. B. Nov. 8, 1875.

Appeared on the stage as Juliet at the age of fourteen, and later became famous for her rugged character parts on stage and screen. For fifteen years took her own company to Richmond, Virginia, and there the La Verne Empire was built and named after her. Well known to London theatre audiences for her characterization of the old Kentucky mountaineer woman in *Sun Up*. Prior to the days of the talkies she made a screen version of the same play. Also played in D. W. Griffith's *Orphans of the Storm* (U.A., 1922).

Also Played in: *The White Rose*, (Griffith), *America* (Griffith), *Zaza* (Para), *Among the Missing* (Pathé), *His Darker Self* (Hodkinson), *Abraham Lincoln* (U.A.), *Sinner's Holiday* (Warner), *Great Meadow* (M.G.M.), *Little Cæsar* (Warner), *Gentleman for a Day* (Warner), *She Wanted a Millionaire* (Fox), *American Tragedy* (Para, not shown in Britain), *The Unholy Garden* (U.A.), *The Hours Between* (Para), *Alias the Doctor* (Warner), *When Paris Sleeps* (Fox), *Breach of Promise* (W.W.).

**LAWRENCE,** Gertrude. Real name, Klasen. B. London, July 4, 1898. Ed. Convent of the Sacre Coeur, Streatham. M. Francis Gordon-Howley; dissolved.

Her first stage appearance was in *Dick Whittington*, 1908, as a child. Played in *The Miracle* (1911). After an extensive experience, including variety and drama, both on the English and American stage, she made her screen debut in *Aren't We All?* (Para-Brit, 1932), a Lonsdale comedy.

Also Played In: *Case of Lady Camber* (B.I.P.).

**LAWTON,** Frank. B. London, Sept. 30, 1904. Ed. Langley Hall.

First stage appearance in Andre Charlot's revue, *Yes*, at the Vaudeville Theatre, London. Scored a tremendous success in Van Druten's play, *Young Woodley* (1928). It was in the B.I.P.

screen version of this play that he made his film debut in 1930.

ALSO PLAYED IN: *Birds of Prey* (A.R.P.), *The Outsider* (Cinema House), *The Skin Game* (B.I.P.), *Michael and Mary* (Gains), *After Office Hours* (B.I.P.), *Cavalcade* (Fox).

**LAYE,** EVELYN. B. London, July 10, 1900. Fair hair, blue eyes. Ht. 5 ft. 5 in. Ed. Folkestone College; Brighton. M. Sonnie Hale; div.

A favourite on the London stage for many years. Made her screen debut with Henry Edwards in *The Luck of the Navy* (Graham Wilcox, 1927), and later followed this up with tremendous success in *One Heavenly Night* (U.A., 1930), her first American picture.

**LEASE,** REX. B. Central City, West Virginia, Feb. 11, 1903. Brown hair, green eyes. Ht. 5 ft. 10 in. Ed. Columbus, Ohio.

Studied for the ministry at Delaware, Ohio; also took up journalism. Seized with a desire for acting. Went to Hollywood, where he started work as an extra. Screen debut, *A Woman Who Sinned* (Fox, 1924).

ALSO PLAYED IN: *Moulders of Men* (Radio), *The Law of the Range* (M.G.M.), *The Younger Generation* (Col), *Troopers Three* (Tiffany), *Sunny Skies* (Tiffany), *Hot Curves* (Tiffany), *So This is Mexico*, *Why Marry?* (Pathé), *Two Sisters* (Rayart), *When Dreams Come True* (Rayart), *Girls Who Dare* (Trinity), *Chinatown After Dark* (Mayfair), *Monster Walks* (Mayfair), *Cannonball Express* (W.W.), *Is There Justice?* (Gau), *In Old Cheyenne* (W.W.), *The Lone Trail* (Webb), *Pretty Ankles* (Like).

**LEBEDEFF,** IVAN. B. Uspolial, Lithuania, June 18, 1899. Black hair, dark eyes Ht. 6 ft. 1 in. Wt. 10 st. 8 lb. Ed. High School; University of St. Petersburg; Military Academy, St. Petersburg.

At one time an officer in the Tsar's Army, became after the revolution a film actor in Germany, making his film debut in a character part in *King Frederick* (U.F.A., 1922).

ALSO PLAYED IN: *Lucky Death* (Alcatros, French), *The Soul of an Artist* (Cine-France), *Six Hundred Thousand Francs per Month* (Cine-France), *The Charming Prince* (Cine-France), *Burned Fingers* (Pathé), *Sorrows of Satan* (Para), *The Loves of Sunya* (U.A.), *The Angel of Broadway* (Pathé), *Forbidden Woman* (Pathé), *Let 'Er Go, Gallagher* (Pathé), *Sin Town* (Pathé), *Walking Back* (Pathé), *The Veiled Woman* (Fox), *The One Woman Idea* (Radio), *They Had to See Paris* (Fox), *Street Girl* (Radio), *The Cuckoos* (Radio), *The Midnight Mystery* (Radio), *The Conspiracy* (Radio), *Bachelor Apartment* (Radio), *The Lady Refuses* (Radio), *The Gay Diplomat* (Radio), *Deceit* (Allied).

**LEDERER,** FRANCIS. B. Czecho-Slovaka, 1906. Ht. 5 ft. 11 in.

A stage actor who won recognition in the London play *Autumn Crocus*, and was later signed by Basil Dean to make pictures at the A.R.P. Studios, Ealing.

PLAYED IN: *Nights are Made for Love* (Radio).

**LEE,** DOROTHY. Real name, Marjorie Millsap. B. Los Angeles, Cal., May 23, 1911. Light brown hair, dark brown eyes. Ht. 5 ft. 1 in. Wt. 6 st. 11 lb. Ed. Virgil Junior High School; Los Angeles Coaching School. M. (1) Robert Booth; (2) James Fidler; div.

Owes her popularity to the success of the Wheeler and Woolsey comedies. Before this had short experience of the stage. Film debut, *Syncopation* (Radio, 1929).

ALSO PLAYED IN: *Rio Rita* (Radio), *Dixiana* (Radio), *Half Shot at Sunrise* (Radio), *Hook, Line and Sinker* (Radio), *The Cuckoos* (Radio), *Laugh and Get Rich* (Radio), *Too Many Cooks* (Radio), *Cracked Nuts* (Radio), *Peach o' Reno* (Radio), *Caught Plastered* (Radio), *Local Boy Makes Good* (F.N.), *Girl Crazy* (Radio).

**LEE,** LILA. Real name, Augusta Appel. B. New York City, July 25, 1905. Black hair, hazel eyes. Ht. 5 ft. 5½ in. Wt. 8 st. 6 lb. Ed. private tutors. M. James Kirkwood 1923; div.

Started her stage career as a child, and for ten years was known on the vaudeville stage as "Cuddles." Made her screen debut in *The Cruise of the Make Believe* (Para, 1918).

ALSO PLAYED IN: *Those Who Dance* (F.N.), *Blood and Sand* (Para), *New Klondyke* (Para), *One Increasing Purpose* (Fox), *Million Dollar Mystery* (Rayart), *You Can't Beat the Law* (Rayart), *Adorable Cheat* (Chesterfield), *United States Smith* (Gotham), *Top Sergeant Mulligan* (Anchor), *Just Married* (Para), *Black Butterflies*, *Thunder God* (Anchor), *Bit of Heaven* (Express), *Man in Hobbles* (Tiffany), *Queen of Night Clubs* (Warner), *Little Wild Cat* (Warner), *Black Pearl*,

(Rayart), *Honky Tonk* (Warner), *Flight* (Col), *Sacred Flame* (Warner), *Show of Shows* (Warner), *Dark Streets*, (F.N.), *Drag* (F.N.), *Love, Live and Laugh* (Fox), *The Argyle Case* (Warner), *Double Cross Roads* (Fox), *Murder Will Out* (F.N.), *The Unholy Three* (M.G.M.), *The Gorilla* (F.N.), *Second Wife* (Radio), *Queen of Main Street* (F.N.), *Radio Patrol* (Univ), *Deceit* (Allied), *Exposure* (Premier), *Night of June* 13 (Para), *False Faces* (Tiffany), *Iron Master* (Allied).

**LEGGATT,** Alison. B. Kensington, London, Feb. 7, 1904. Brown hair, blue-grey eyes. Ht. 5 ft. 5 in. Wt. 9 st. Ed. St. Winifred's, Eastbourne. M. Lt.-Comm. S. Clarke, R.N., March 19, 1930.

Won the gold medal at the Central School of Dramatic Art, London, in 1924. Made her stage debut the same year at the Scala Theatre, and after many successful appearances on the London stage entered films in 1932, to play in *Nine Till Six* (A.R.P.).

**LEMONNIER,** Meg. B. London, 1908. Blonde hair, brown eyes. Ht. 5 ft. 4 in. Ed. St. Joseph's Convent, Reading; Hampstead Conservatoire, London.

Taken away from school because of ill-health, she insisted on learning ballet dancing, and persuaded her mother to let her go on the stage when her training finished. Stage experience consists of touring with Dennis Neilson-Terry's Company, and also in London, where she played in *Sylvia*. At nineteen went to France, her mother's country, and soon became an actress of note in Paris. Was signed on contract by Paramount (French), for whom she appeared in *Rive Gauche* (1931). Her first screen appearance in this country was opposite Henry Garat in *Il Est Charmant* (Para-French, 1932).

Also Played in: *Rien Que Le Verite* (Para-French), *Une Petite Femme Dans le Train* (Para-French).

**LEONARD,** Barbara. B. San Francisco, Cal. Auburn hair, hazel eyes. Ht. 5 ft. 2½ in. Wt. 7 st. 10 lb. Ed. in America; Lausanne, Switzerland.

Studied art in Milan and later made her stage début at the Hollywood Playhouse, 1928, in *Pomander Walk*. Her fluency as a linguist brought her to the fore in foreign language talking pictures, and in *Men of the North* (M.G.M., 1930) she plays the heroine of the story in the English, French, German and Italian versions.

Also Played in: *Dimples* (Tiffany), *Ladies of the Night Club* (Tiffany), *Surprise* (Vita), *Pay Off* (Vita), *Paramount Review* (Para), *The Swan* (U.A.), *The Drake Case* (Univ), *Sleeping Porch* (Para), *Son of the Gods* (F.N.), *Monsieur le Fox* (M.G.M.), *One Romantic Night* (U.A.), *Scotland Yard* (Fox), *One Hour with You* (Para), *Love Affair* (Col), *Beauty and the Boss* (Warner), *The Man from Yesterday* (Para), *The Crash* (Warner).

**LIGHTNER,** Winnie. B. Greenport, Long Island, September 17, 1901. Brown hair, grey eyes. Ht. 5 ft. 5 in. M. (1) John Patrick; (2) Wm. Harold; (3) G. Holtry.

Made a film in 1928 called *A Song a Minute*, but was so depressed on seeing it that she returned to the stage. Was tempted to make a further experiment in *Gold Diggers of Broadway* (Warner, 1929). This proved such a success that she has now abandoned the stage entirely for a screen career.

Also Played in: *She Couldn't Say No* (Warner), *Hold Everything* (Warner), *Life of the Party* (Warner), *Sit Tight* (Warner), *Why Change Your Husband?* (Warner), *Side Show* (Warner), *Song of Songs* (Warner), *Manhattan Parade* (Warner), *Gold Dust Gertie* (Warner), *Play Girl* (Warner), *Eight to Five* (Warner),

**LION,** Leon M. B. London, March 12, 1879. Dark brown hair and eyes. Ht. 5 ft. 9 in. Wt. 9 st. Ed. London. M. Kathleen Creighton; div.

His first appearance on the stage was in *True Blue*, London, 1896. Went into management, 1918. Was invited by the French Government (1928) to represent Great Britain at the International Festival in Paris. In the same year was made a Chevalier of the Legion of Honour. Following a long career as actor, stage manager, producer and author, he went into pictures. Played in *No.* 17 and later in the film of the same title (B.I.P., 1932).

Also Played in: *Chinese Puzzle* (Twickenham), *Chin Chin Chinaman* (Real Art).

**LITTLEFIELD,** Lucien. B. San Antonio, Texas, Aug. 16, 1895. Light brown hair, green eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 8 lb. Ed public schools; Staunton Military Academy. Married; 1 dau., Constance Palmer, b. 1929.

Although in his early days he preferred the stage, it was in films crowds that he received his first opportunity as an actor (1913). After some time he went on the stage and having achieved prominence, returned to films to play featuré roles, one of the most notable being as Marie Dressler's husband in *Reducing* (M.G.M., 1931).

Also Played in: *The Torrent* (Cosmopolitan), *Bachelor Brides* (Pathé), *Tumbleweeds* (U.A.), *Small Bachelor* (Univ), *Heart to Heart* (F.N.), *The Sheik* (Para), *Charley's Aunt* (Ideal), *Uncle Tom's Cabin* (Univ) *Seven Keys to Baldpate* (Radio), *Do Your Duty* (F.N.), *Drag* (F.N.), *The Girl in the Glass Case* (M.G.M.), *The Great Divide* (F.N.), *Saturday's Children* (F.N.), *Making the Grade* (Fox), *Mother Knows Best* (Fox), *This is Heaven* (U.A.), *Clear the Deck* (Univ), *Wall Street* (Aristocrat Pictures), *No, No Nanette* (F.N.), *High Society Blues* (Fox), *Queen of Main Street* (F.N.), *His Big Ambition* (Vita), *Out for Game* (Vita), *Getting a Raise* (Vita), *The Potters at Home* (Vita), *The Potters Done in Oil* (Vita), *Pa Gets a Vacation* (Vita), *Big Money* (Vita), *Tom Sawyer* (Para), *It Pays to Advertise* (Para), *Scandal Sheet* (Para), *Young as You Feel* (Fox), *Shopworn* (Col), *Twinkletoes* (F.N.), *Man I Killed* (Para), *Strangers in Love* (Para), *Strangers of the Evening* (Tiffany), *Miss Pinkerton* (F.N.), *Bitter Tea of General Yen* (Col), *Rasputin* (M.G.M.), *Evenings for Sale* (Para), *Pride of the Legion* (Tec-Art).

**LIVESEY,** Sam. B. Flintshire, Oct. 14, 1873. M. Cassie Edwards.

When nine months of age was carried on to the stage by his father in a play entitled *The Sea*, and has been on the stage ever since. Among his best-known films is *Young Woodley* (B.I.P., 1930).

Also Played in: *Dreyfus* (B.I.P.), *Zero* (Film Manufacturing Co.), *Raise the Roof* (B.I.P.), *Jealousy* (Majestic), *Many Waters* (B.I.P.), *The Wickham Mystery* (Samuelson), *Mr. Bill the Conqueror* (B.I.P.), *The Girl in the Night* (B.I.P.), *Insult* (Para-Brit), *Flag Lieutenant* (B.&D.).

**LLOYD,** Doris. B. Liverpool, England. Fair hair, blue eyes.

Was for six years a member of the Liverpool Repertory Theatre, and afterwards became well known on the London stage. Went to the United States in 1924 and afterwards appeared on the stage in Los Angeles in numerous plays. Her first big screen part was in *The Lady* with Norma Talmadge (F.N., 1925).

Also Played in: *Blackbird* (M.G.M.), *Is Zat So?* (Fox), *Auctioneer* (Fox), *Come to My House* (Fox), *Midnight Kiss* (Fox), *Charley's Aunt* (Ideal), *Trail of '98* (M.G.M.), *Lonesome Ladies* (F.N.), *The Careless Age* (F.N.), *Drake Case* (Univ), *Disraeli* (Warner), *Sarah and Son* (Para), *Old English* (Warner), *Way for a Sailor* (M.G.M.), *Waterloo Bridge* (Univ), *Bought* (Warner), *Transgression* (Radio), *Always a Lady* (M.G.M.), *Devotion* (Radio), *Tarzan the Ape Man* (M.G.M.), *But the Flesh is Weak* (M.G.M.), *Once a Lady* (Para), *Back Street* (Univ), *Robbers' Roost* (Fox).

**LLOYD,** Harold. B. Burchard, Nebraska, April 20, 1893. Brown hair and eyes. Ht. 5 ft. 10 in. Ed. Denver and San Diego High Schools. M. Mildred Davis, Feb., 1923; 2 daughters, Mildred Gloria, Marjorie Elizabeth; 1 son, Harold Junior.

Made his stage debut at the age of twelve, in *Tess of the D'Urbervilles*. Screen experience since 1913, starting with Edison Company in San Diego. First important contract was with Hal Roach, with whom he made the *Lonesome Luke* comedies (M.G.M.).

Also Played in: *Sailor Made Man*, *Grandma's Boy*, *Dr. Jack* (Pathé), *Safety Last* (Pathé), *Why Worry?* (Pathé), *Girl Shy* (Pathé), *The Freshman* (Pathé), *The Kid Brother* (Para), *For Heaven's Sake* (Para), *Speedy* (Para), *Welcome Danger* (Para), *Feet First* (Para), *Movie Crazy* (U.A.).

**LODER,** John. Real name, Lowe. B. London. P. Major-General Sir William Lowe and Frances Lowe. Brown hair, hazel eyes. Ht. 6 ft. 3 in. Wt. 12 st. 2 lb. Ed. South Lodge, Enfield; Eton; Sandhurst.

While a prisoner of war in Germany he learnt German, which proved invaluable to him when he made his screen debut at the U.F.A. studios. Later he came to Elstree to play a leading role in *The First Born* (Gains, 1929). Seen by Jesse E. Lasky and offered a contract. In addition to many Hollywood films, playing opposite such well-known stars as Constance Bennett, Ruth Chatterton, and Ann Harding, he has also made many appearances on the American stage.

Also Played in: *Doctor's Secret* (Para) *Sunset Pass* (Para), *Racketeer* (Pathé), *Black Waters* (W.W.), *Rich People* (Pathé), *Lilies of the Field* (F.N.), *Sweethearts and Wives* (F.N.), *One Night at Susie's* (F.N.), *The Unholy Night* (U.A.), *Her Private Affair* (Pathé), *Second Floor Mystery* (Warner), *Seas Beneath* (Fox), *Hot Dogs* (M.G.M.), *Wedding Rehearsal* (London Film Pro), *Money Means Nothing* (Para-Brit).

**LOGAN,** Jacqueline. B. Corsicana. Texas. Auburn hair, grey eyes,

Ht. 5ft. 4½ in. Wt. 7 st. 4 lb. Ed. Loretta Heights Academy, Denver; Colorado College. M. (1) Robert Gillespie; div.; (2) Larry Winston.

Jumped into fame after the war in the Ziegfeld Follies but quickly graduated to pictures. Played many leading parts in Hollywood and, at the same time, developed her writing and directing talents to a high pitch. Came over to England in 1931 to direct B.I.P.'s comedy, *Strictly Business*, which she wrote herself.

PLAYED IN: *The Perfect Crime* (Para), *White and Unmarried* (Para), *Salomy Jane* (Para), *Java Head* (Para), *Ebb Tide* (Para), *Burning Sands* (Para), *The Light that Failed* (Para), *Man Must Live* (Para), *Manhattan* (Para), *The House of Youth* (Ince), *Playing with Souls* (Ince), *Molly-O* (Sennett), *Gay and Devilish* (Robertson-Cole), *The Blind Bargain* (Goldwyn), *Peacock Feathers* (Univ), *The Outsider* (Fox), *Thank You* (Fox), *Wages for Wives* (Fox), *Footloose Widows* (Warner), (*Gen. Crack*) (Warner), *Show of Shows* (Warner), *The Cop* (Pathé), *Power* (Pathé), *The Wise Wife* (Pathé), *The Leopard Lady* (Pathé), *Midnight Madness* (Pathé), *Stocks and Blondes* (Radio), *Nothing to Wear* (Col), *The Lookout Girl* (Quality), *Stark Mad* (Vita), *Ships of the Night* (Rayart), *The Bachelor Girl* (Col), *The Faker* (Col), *King of Kings* (De Mille), *River Woman* (Gotham), *The Middle Watch* (B.I.P.).

**LOMBARD,** CAROLE. Real name, Carole June Peters. B. Fort Wayne, Ind., Oct. 6, 1909. Blonde hair, blue eyes. Ht. 5 ft. 6 in. Wt. 8 st. 7 lb. Ed. Virgil School. M. William Powell.

Although she hated comedy, was compelled for a time to be a Mack Sennett bathing beauty. In time, however, was offered a dramatic role in *The Perfect Crime* (Radio, 1928), and has since achieved great success in similar parts.

ALSO PLAYED IN: *Me, Gangster* (Fox), *Showfolks* (Pathé), *Ned McCobb's Daughter* (Pathé), *Power* (Pathé), *Dynamite* (Pathé), *Big News* (Pathé), *High Voltage* (Pathé), *Racketeer* (Pathé), *Arizona Kid* (Fox), *Safety in Numbers* (Para), *It Pays to Advertise* (Para), *Up Pops the Devil* (Para), *Man of the World* (Para), *I Take This Woman* (Para), *Ladies' Man* (Para), *No One Man* (Para), *Virtue* (Col), *No More Orchids* (Col).

**LONGDEN,** JOHN. B. West Indies, Nov. 11. Dark hair. M. Jean Jay.

Decided at first to be a mining engineer, and for two years worked at a colliery in Britain. Found this too monotonous and turned to the stage, appearing in repertory at Liverpool and Birmingham. Made his film debut in England as an extra in 1924, and owes his success largely to his part in the first all-British talkie *Blackmail* (B.I.P.) produced by Alfred Hitchcock.

ALSO PLAYED IN: *Quinneys* (Gau-Brit), *The Flight Commander* (Gau-Brit), *Mademoiselle Parlez-vous* (Gau-Brit). *Palais-de-Dance* (Gau-Brit), *The Arcadians* (Gau-Brit), *Flying Squad* (B.L.), *Atlantic* (B.I.P.), *Children of Chance* (B.I.P.), *The Skin Game* (B.I.P.), *The Wickham Mystery* (Samuelson), *Two Crowded Hours* (Film Engineering), *The Ringer* (Gains), *Murder on the Second Floor* (W.B.-F.N.), *A Lucky Sweep* (National Talkies), *Juno and the Paycock* (B.I.P.), *The Flame of Love* (B.I.P.), *Two Worlds* (B.I.P.), *Rynox* (Jackson).

**LORRE,** PETER. B. Carpathia.

Went to Berlin poor and unknown, in search of screen work. He had thirty marks left when he was "signed on," and made a sensational debut in the gruesome character of the Dusseldorf murderer in the "horror" film *M*. In private life is very shy and retiring, and of a charming disposition, quite the contrary of the role he portrayed in *M*—one of Fritz Lang's greatest productions. (Nero, German, 1932).

ALSO PLAYED IN: *F.P.* 1. (U.F.A., German version).

**LOTINGA,** ERNIE. B. Sunderland. Black hair, dark brown eyes. Ht. 5 ft. 6 in. Wt. 11 st. 7 lb. Ed. Merton House College. M. Kathleen Susie Barbor, July, 1918; 1 son, 6th May, 1919.

Began theatrical career by singing at smoking concerts for half-a-crown a performance. This fee has since been increased many fold, and he is now a leading B.I.P. comedian, having scored many successes in films produced by that company.

PLAYED IN: *The Raw Recruit* (B.I.P.), *Dr. Josser, K.C.* (B.I.P.), *Josser Joins the Navy* (B.I.P.), *P.C. Josser* (B.I.P.), *Josser in the Army* (B.I.P.), *Josser on the River* (B.I.P.), *Stop Me* (B.I.P.).

**LOUISE,** ANITA. Real name, Anita Louise Fremault. B. New York City, 1915. Blonde hair, blue eyes. Ed. Professional Children's School, New York.

Is an accomplished pianist, having won five cups before making her appearance on the screen. This followed soon after a number of parts on the New York stage.

PLAYED IN: *The Music Master* (Fox), *Square Shoulders* (Pathé), *Marriage Play ground* (Para), *The Life of Franz Schubert*

(in Vienna), *Third Alarm* (Tiffany), *What a Man* (W.W.), *Just Like Heaven* (Tiffany), *The Great Meadow* (M.G.M.), *The Gay Nineties* (M.G.M.), *Heaven on Earth* (Univ), *Wonder of Women* (M.G.M.), *Millie* (Radio), *Everything's Rosie* (Radio), *Madame Julie* (Radio), *Marriage Interlude* (Univ), *Fraternity House* (Radio), *Pack Up Your Troubles* (M.G.M.), *Are These our Children?* (Radio), *Phantom of Crestwood* (Radio).

**LOVE,** Bessie. Real name, Juanita Horton. B. Midland, Texas. Light brown hair, brown eyes. Wt. 7 st. 2 lb Ed. Los Angeles. M. William Hawks Dec. 1929; 1 dau. Patricia, b. Feb., 1932.

Began her film career a day after she left school, and has since appeared with Triangle, Vitagraph, Callahan and M.G.M. companies.

Played in: *Penny of Top Hill Trail* (Federated), *Forget Me Not* (Metro), *Human Wreckage* (Bartlett), *The Eternal Three* (M.G.M.), *Slave of Desire* (Goldwyn), *St. Elmo* (Fox), *Three Men to Pay* (Fox), *The Village Blacksmith* (Fox), *Gentle Julia* (Fox), *Going Crooked* (Fox), *The Ghost Patrol* (Univ), *Torment* (F.N.), *A Woman on the Jury* (F.N.), *Those Who Dance* (F.N.), *The Silent Watcher* (F.N.), *Sundown* (F.N.), *The Lost World* (F.N.), *Soul Fire* (F.N.), *The Purple Dawn* (A.I.). *Dynamite Smith* (Pathé), *Dress Parade* (Pathé), *A Harp in Hock* (Pathé), *Tongues of Flame* (Para), *A Son of His Father* (Para), *The King of Main Street* (Para), *New Brooms* (Para), *Song and Dance Man* (Para), *Rubber Tyres* (Pathé), *Young April* (Pathé), *Lovey Mary* (M.G.M.), *The Matinee Idol* (Col), *Has Anybody Here Seen Kelly?* (Univ), *Sally of the Scandals* (Radio), *Broadway Melody* (M.G.M.), *Hollywood Revue of* 1929 (M.G.M.), *The Idle Rich* (M.G.M.), *The Road Show* (M.GM.), *The Girl in the Show* (M.G.M.), *Chasing Rainbows* (M.G.M.), *Conspiracy* (Radio), *The Swellhead* (Vita), *Morals for Women* (Tiffany), *Good News* (M.G.M.).

**LOVE,** Montagu. B. Portsmouth, 1887. Red hair, blue eyes. Ht. 6 ft. 2 in. Wt. 14 st. 4lb. Ed. Portsmouth Grammar School; Cambridge University.

On leaving the university became a newspaper artist in London, but eventually gave it up for the stage. After seven years in the theatre began screen career.

Played in: *The Divine Lady* (F.N.), *The Haunted House* (F.N.), *Her Private Life* (F.N.), *A Most Immoral Lady* (F.N.), *The Eternal City* (Fitzmaurice), *The Wing* (M.G.M.) *Son of the Sheik* (U.A.) *King of Kings* (De Mille).

*Don Juan* (Warner), *The Mysterious Island* (M.G.M.), *Charming Sinners* (Para), *Midstream* (Tiffany), *Bulldog Drummond* (U.A.), *The Last Warning* (Univ), *Back Pay* (F.N.), *A Notorious Affair* (F.N.), *The Double Crossroads* (Fox), *Reno* (W.W.) *Inside the Lines* (Radio), *Outward Bound* (Warner), *Character Studies* (Vita), *Love Comes Along* (Radio), *Cat Creeps* (Univ), *Kismet* (F.N.), *Alexander Hamilton* (Warner) *Stowaway* (Univ), *Fighting Tornado* (Col), *Vanity Fair* (Allied), *The Silver Lining* (Patrician), *Dream Mother* (Chesterfield), *Engineer's Daughter* (Radio), *Love Bound* (Peerless), *Out of Singapore* (Goldsmith).

**LOWE,** Edmund. B. San José, Cal., March 3, 1892. Brown hair, blue eyes. Ht. 6 ft. Wt. 13 st. 3 lb. Ed. San José High School; Santa Clara University M. Lilyan Tashman,

Practised at the Bar for two years before abandoning it for the more glamorous career of the stage. At first films did not intrigue him but finally he agreed to appear in *Peacocok Alley* (Metro, 1922) and soon after made *The Silent Command* (Fox 1923)

Also Played in: *The Fool* (Fox,) *What Price Glory?* (Fox), *East Lynne* (Fox), *An Increasing Purpose* (Fox), *Is Zat So?* (Fox), *Publicity Madness* (Fox), *Dressed to Kill* (Fox), *Happiness Ahead* (F.N.), *In Old Arizona* (Fox), *The Cock-Eyed World* (Fox), *This Thing Called Love* (Radio), *The Painted Angel* (F.N.), *Through Different Eyes* (Fox), *The Bad One* (U.A.), *Born Reckless* (Fox), *Good Intentions* (Fox), *Happy Days* (Fox), *Men on Call* (Fox), *More Than a Kiss, The Spreading Dawn* (Goldwyn), *Women of All Nations* (Fox), *Transatlantic* (Fox), *The Spider* (Fox), *The 'Cisco Kid* (Fox), *Misleading Lady* (Para), *Attorney for the Defence* (Col), *Guilty as Charged* (Para), *Chandu the Magician* (Fox).

**LOY,** Myrna. Real name, Myrna Williams. B. Helena, Montana, Aug. 2, 1905. Red hair, green eyes. Ht. 5 ft. 6 in. Wt. 7 st. 12 lb. Ed. Los Angeles; Westlake School for Girls.

Was given her first screen role by Mrs. Rudolph Valentino in *What Price Beauty?* (Pathé).

Also Played in: *Yankee at King Arthur's Court* (Fox), *Body and Soul* (Fox), *Rebound* (Radio), *King of the Khyber Rifles* (Fox), *Don Juan* (Warner), *The Desert Song* (Warner) *The Climbers* (Warner), *Noah's Ark* (Warner) *Trans-Atlantic* (Fox), *Arrowsmith* (U.A.), *Emma* (M.G.M.), *Wet Parade*

(M.G.M.), *The Woman in Room 13* (Fox), *Vanity Fair* (Allied), *New Morals for Old* (M.G.M.), *Love Me To-night* (Para), *Thirteen Women* (Radio), *Mask of Fu Manchu* (M.G.M.), *Animal Kingdom* (Radio).

**LOYD,** ALISON. See TODD, THELMA.

**LUGOSI,** BELA. Real name, Bela Lugosi Blasko. B. Lugos, Hungary, Oct. 20, 1888. Brown hair, grey eyes. Ht. 6 ft. 1 in. Wt. 11 st. 13 lb. Ed. Lugos; Academy of Theatrical Arts, Budapest. Married three times.

Achieved great success in Hungary, but was compelled by the Bela Kun uprising to flee to New York, where he formed his own company of Hungarian players and began his career again. His screen debut occurred in 1915, in Budapest, but he owes his success to the play *Dracula*, in which he played the name-part on the New York stage, and in the talkie version produced by Universal, 1931.

ALSO PLAYED IN: *Last of the Mohicans* (Luna), *Silent Command* (Fox), *Rejected Woman* (M.G.M.), *Daughters Who Pay* (Banner), *Midnight Girl* (Chadwick), *Prisoners* (F.N.), *Thirteenth Chair* (M.G.M.), *Wild Company* (Fox), *Women of All Nations* (Fox), *Broadminded* (F.N.), *Black Camel* (Fox), *Murders in the Rue Morgue* (Univ), *White Zombie* (Halperin), *Chandu the Magician* (Fox).

**LUKAS,** PAUL. B. Budapest, Hungary, May 26, 1895. Brown hair, brown eyes. Ht. 6 ft. 2 in. Wt. 13 st. Ed. Preparatory School and College at Budapest; Actors Academy of Hungary. Married.

Stage debut 1916 in the title-role of Franz Molar's *Liliom*. Remained in Budapest for nine years, playing every conceivable character in the works of Shakespeare, Shaw, Wilde, etc. Screen debut with U.F.A. in the role of Samson in *Samson and Delilah* (1926).

ALSO PLAYED IN: *Loves of an Actress* (Para), *Three Sinners* (Para), *The Woman from Moscow* (Para), *Hot News* (Para), *Manhattan Cocktail* (Para), *The Shopworn Angel* (Para), *Two Lovers* (U.A.), *The Night Watch* (F.N.), *The Wolf of Wall Street* (Para), *Halfway to Heaven* (Para), *Behind the Make-up* (Para), *The Benson Murder Case* (Para), *The Devil's Holiday* (Para), *Slightly Scarlet* (Para), *Young Eagles* (Para), *Grumpy* (Para), *Anybody's Woman* (Para), *Beloved Bachelor* (Para), *The Right to Love* (Para), *Women Love Once* (Para), *Unfaithful* (Para), *City Streets* (Para), *No One Man* (Para), *To-morrow and To-morrow* (Para), *Working Girls* (Para), *Strictly Dishonourable* (Univ), *Thunder Below* (Para), *Downstairs* (M.G.M.), *Burnt Offering* (Fox), *Rockabye* (Radio), *Nagana* (Univ).

**LUNT,** ALFRED. B. Milwaukee, Wisconsin, U.S.A., 1893. Ed. Carroll College, Waukesha, Wisconsin; Harvard. M. Lynn Fontanne, 1924.

His first appearance on the stage was at Boston, U.S.A., in 1913. After many years' experience in stock companies he became a prominent figure of the Theatre Guild, New York. Visited London, 1929, and together with his wife appeared at the St. James's Theatre in *Caprice*. His first film was *Backbone* (M.G.M., 1923). In 1930 he received the honorary degree of Doctor of Letters from the Carroll College, U.S.A.

ALSO PLAYED IN: *The Guardsman* (M.G.M.).

**LUPINO,** STANLEY. B. London, May 15, 1895. Dark brown hair, hazel eyes. Ht. 5 ft. 6 in. Wt. 9 st. 10 lb. Ed. London. M. Connie Emerald, 1914; 2 dau. Ida 1916, Rita 1920.

Is a member of the famous Lupino family which dates back to 1703. Was trained by his father and made his stage debut at Hoxton, London, Christmas 1900, as a monkey in the pantomime *King Klondyke*. Is famous in musical comedy, variety and pantomime in London. Went to New York in 1926 in *Naughty Riquette*. Made his film debut in *Love Lies* (B.I.P.), 1931.

ALSO PLAYED IN: *The Love Race* (B.I.P.), *Sleepless Nights* (B.I.P.).

**LUPINO,** WALLACE. B. Edinburgh, 1897. Fair hair, grey eyes. Ht. 5 ft 8 in. Wt. 12st. 7 lb. Ed. South London Grammar School. M. Rose Winona Keaton, 1927 (niece of Buster Keaton). 1 son, Harry Richard, 1929.

Another member of the famous Lupino family; cousin to Stanley Lupino. Made his stage debut in *Babes in the Wood*, 1904, and his film debut fourteen years later in *Mr. Butterburn* (1918). Has been for four years with Educational Comedies in Hollywood. Now playing in British films.

ALSO PLAYED IN: *Children of Chance* (B.I.P), *Yellow Mask* (B.I.P.), *No Lady* (Gau-Brit), *Never Trouble Trouble* (Stoll), *Love Lies* (B.I.P.), *Love Race* (B.I.P.) *Bad Companions* (B.I.P.), *Pyjamas Preferred* (B.I.P.) *Innocents of Chicago* (B.I.P.), *Bull Rushes* (B.I.P.), *Stop Me* (B.I.P.), *Old Spanish Customers* (B.I.P.), *Maid of the Mountains* (B.I.P.).

**LYEL,** VIOLA. B. Hull, 1901. Golden hair, blue eyes. Ht. 5 ft. 7 in. Wt. 10 st. 2 lb. Ed. Hull High School; Hampstead High School; Brondesbury and Kilburn High School. M. John Anthony Edwards, Jan. 23, 1932.

Joined the Old Vic Company (London) in 1918 and understudied Sybil Thorndike. Toured with Sir Ben Greet's Shakespeare Company, and played at the Liverpool and Birmingham Repertory Theatres. Made her screen debut in *S.O.S.* (B.I.P., 1928).

ALSO PLAYED IN: *Lord Richard in the Pantry* (Twickenham), *Hobson's Choice* (B.I.P.), *After Office Hours* (B.I.P.), *Marry Me* (Gains), *Let Me Explain, Dear* (B.I.P.).

**LYND,** MOIRA. Real name, Marie Rosalind Finlayson-Gauld. B. Edinburgh, 1903. Blonde hair, blue eyes.

Was a commercial artist for a time and finally found her way to the stage, making her debut in *Where the Rainbow Ends*, 1917. Entered films 1928, to play in *Little Miss London* (B.I.F.).

ALSO PLAYED IN: *Constant Nymph* (Gains), *Going Straight* (W.B.-F.N.), *The Strangler* (B.I.P.), *The Perfect Lady* (B.I.P.), *Dr. Josser, K.C.* (B.I.P.), *Verdict of the Sea* (B.I.P.), *Illegal* (W.B.-F.N.).

**LYNN,** RALPH. B. Manchester, March 18, 1882. M. Gladys Niles; 1 dau., 1 son.

It is not generally known that he made an appearance on the New York stage, before coming to London in *The Purple Lady*. London debut *By Jingo If We Do* (1914). *Tons of Money* began his long series of comedies at the Aldwych Theatre, London, often in partnership with Tom Walls. Other plays at the same theatre include *It Pays to Advertise, A Cuckoo in the Nest, Rookery Nook* (in the screen version of which he made his talkie debut, B. & D., 1930), *Plunder, The Cup of Kindness*, etc. Many of these have since been produced as talkies.

ALSO PLAYED IN: *Plunder* (B. & D.), *Tons of Money* (B. & D.) *A Night Like This* (B. & D.), *Chance of a Night-Time* (B. & D.), *Mischief* (B. & D.), *Thark* (B. & D.), *Leap Year* (Plays).

**LYNN,** SHARON. Real name, D'Auvergne Sharon Lindsay. B. Weatherford, Texas. Titian blonde hair, golden-brown eyes. Ht. 5 ft. 4 in. Wt. 8 st. 3 lb. Ed. Fullerton High School M. Benjamin Glaze (film executive) 1932.

Her stage experience consists of a small part in *Sunny Side Up*. It was produced in New York. Has written many musical compositions, the most popular of which is "Monte Carlo Moon." After winning a Los Angeles picture contest, was given a screen test by Universal. For some time played with Harold Lloyd in short pictures.

PLAYED IN: *Dad's Choice* (Radio), *A Flame in the Sky* (Radio), *Give and Take* (Univ), *None but the Brave* (Fox), *Red Wine* (Fox), *Son of the Golden West* (Radio), *Fox Follies* (Fox), *Speakeasy* (Fox), *Sunny Side Up* (Fox), *Hollywood Nights* (Fox), *One Woman Idea* (Fox), *Crazy Way* (Fox), *Happy Days* (Fox), *Let's Go Places* (Fox), *Wild Company* (Fox), *Man Trouble* (Fox), *Too Many Cooks* (Radio), *Fallen Star* (Tiffany), *Discarded Lovers* (Tower), *Big Broadcast* (Para.).

**LYON,** BEN. B. Atlanta, Georgia, Feb. 6, 1901. Dark brown hair, blue eye. Ht. 6 ft. Wt. 12 st. 2 lb. Ed. Park School, Baltimore; Baltimore City College. M. Bebe Daniels, June, 1930; 1 dau.

Began screen career by playing for First National, with whom he signed a long-term contract. One of his earliest films was *The Heart of Maryland* (Vitagraph, 1922). Is very proud of holding a government pilot's licence for flying.

ALSO PLAYED IN: *Bluebeard's Seven Wives* (F.N.), *The New Commandment* (F.N.), *The Flying Marine* (Col), *So Big* (F.N.), *Wages of Virtue* (Para), *The Air Legion* (Radio), *Lummox* (U.A.), *Lawful Larceny* (Radio), *What Men Want* (Univ), *Hell's Angels* (U.A.), *Hot Heiress* (F.N.), *No Greater Love* (Tiffany), *Bought* (Warner), *Queen of Main Street* (F.N.), *Indiscreet* (Col), *Big Timer* (Col), *Compromised* (F.N.), *Her Majesty Love* (F.N.), *Reputation* (Radio), *We Three* (F.N.), *Week-Ends Only* (Fox), *Crooked Circle* (Tiffany), *Hat Check Girl* (Fox), *By Whose Hand?* (Col).

**LYTELL,** BERT. B. New York City, Feb. 24, 1888. Brown hair, hazel eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 10 lb. Ed. Canada College, Toronto. M. three times: (1) Evelyn Vaughn; (2) Claire Windsor; (3) Grace Menken, 1929.

The son of professional people, made his first appearance on the stage at the age of three. First important part in *Cumberland '61* (1902). Leading roles in stock and in Broadway shows followed. Screen debut (1917) in *The Lone Wolf* (Col).

ALSO PLAYED IN: *Temple of Dawn* (Jury's), *The Eternal City* (Fitzmaurice), *Rupert of Hentzau* (M.G.), *On Trial* (Warner), *Brothers* (Col), *Single Sin* (Tiffany).

# M

**McAVOY,** May. B. New York City, Sept. 8, 1901. Dark brown hair, blue eyes. Ht. 4 ft. 11 in. Ed. St. Bartholomew's Convent; Wadleigh High School. M. Maurice G. Cleary 1929; 1 son b. 1932.

Following a long and successful screen career, during which she played opposite many of Hollywood's most celebrated actors, she announced her retirement from the screen on June 27, 1929, to devote the whole of her attention to being a wife. She returned to the screen however, and helped to make the sound edition of her original part in *Ben Hur* (M.G.M. 1932).

Also Played in: *The House of the Tolling Bell* (Pathé), *Sentimental Tommy* (Para), *The Enchanted Cottage* (F.N.), *Tarnish* (F.N.), *Lady Windermere's Fan* (Warner), *The Road to Glory* (Fox), *The Passionate Quest* (Warner), *The Fire Brigade* (M.G.M.) *Grumpy* (Para), *Matinee Ladies* (Warner), *No Defence* (Warner), *The Jazz Singer* (Warner), *The Terror* (Warner), *Stolen Kisses* (Warner), *Sunny California* (Vita).

**MacCLOY,** June. B. Sturgis, Mich. Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 4 lb. Ed. Urson Academy for Girls, Toledo, Ohio. M. Charles Schenck 1931.

A former member of George White's *Scandals*. Also well known as a cabaret artiste in New York night clubs. After making two short subjects for Paramount, won a long term contract with United Artists, her first picture for that company being *Reaching For The Moon* (1932).

Also Played in: *Night Life* (Para), *Laugh It Off* (Para), *June Moon* (Para), *Big Gamble* (Rogers).

**McCORMACK,** John. B. Athlone, Ireland, June 14, 1884. Ed. Marist Brothers' School; Summerhill College, Ireland; received Doctor of Literature degree from Holycross College, Worcester, Mass. M. Lily Foley 1906.

Began his musical career as member of a cathedral choir in Dublin. His earnings from local concerts enabled him to go to Italy to pursue his studies. After three years there, made his operatic debut at Savona, Italy, in Mascagni's *Amico Fritz*. Joining the Royal Opera Company at Covent Garden, made his first London appearance in *Cavalleria Rusticana*. American operatic debut in *Traviata* with Mme. Tetrazzini. During his career has appeared with the San Carlo Opera company in Naples, Philadelphia-Chicago Opera Company and Metropolitan Opera Company in New York. Film debut in *Song O' My Heart* (Fox, 1929).

**McCOY,** Tim. B. Saginaw, Mich., April 10, 1893. Fair hair, blue eyes. Ht. 5 ft. 11 in.

Has spent much of his life among Red Indians, and accompanied the little band who came to England to appear in the prologue to *The Covered Wagon* (Para, 1923) when this was first presented in London.

Played in: *Heroes of the Flames* (Univ), *Shotgun Pass* (Col), *The Fighting Marshall* (Col), *Texas Cyclone* (Col), *Fighting Fool* (Col), *Daring Danger* (Col), *Fighting Tornado* (Col), *Two Fisted Law* (Col), *One Way Trail* (Col), *Long Loop Laramie* (Col), *The Bullet Trail* (Col), *Texas Keane's Return* (Col).

**McCREA,** Joel. B. Los Angeles, Cal., Nov. 5, 1905. Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 13 st. 3 lb. Ed. Hollywood High School; University of Southern California.

After brief stage experience, made his appearance in film crowds, in which he was destined to remain for two years, before hard work and his forceful personality brought him the desired opportunity to play leading roles. The first of these was *The Jazz Age* (Radio, 1929).

Also Played in: *Five O'clock Girl* (M.G.M.), *Dynamite* (M.G.M.), *So this is College* (M.G.M.), *The Single Standard* (M.G.M.), *Lightnin'* (Fox), *The Silver Horde* (Radio), *Born to Love* (Radio), *Kept Husbands* (Radio), *The Common Law* (Radio), *Business and Pleasure* (Fox), *The Lost Squadron* (Radio), *Bird of Paradise* (Radio), *Hounds of Zaroff* (Radio), *Free, White and Twenty-one* (Radio), *Tess of the Storm Country* (Fox).

**McCULLOUGH,** Philo. B. San Brenda, Cal., June 16, 1893. Light brown hair, dark blue eyes. Ht. 5 ft. 11½ in. Wt. 12 st. 12 lb. M. Lura Anson.

Had his first taste of theatricals in amateur plays, appearing soon after in the Hollywood film crowds. His best work has always been in "bad man" roles, in which he specializes.

Played in: *Winds of Chance* (F.N.), *The Savage* (F.N.), *Mismates* (F.N.), *Warming Up* (Para), *The Night Flyer* (Pathé), *The Leatherneck* (Pathé), *Charlatan* (Univ), *The Apache* (Col), *The Power of the Press* (Col), *Million Dollar Collar* (Warner), *Swanee River* (W.W.), *Sheer Luck* (Big

Four), *Anybody's Goat* (Cameo), *Branded* (Col), *South of the Rio Grande* (Col), *Phantom of the West* (Levine), *Heroes of the West* (Univ), *Sunset Trail* (Univ), *Ice Men's Ball* (Brock-Rad), *Jungle Madness* (Univ).

**McDONALD,** FRANCIS. B. Bowling Green, Kentucky, Aug. 22, 1891. Dark hair, dark eyes. Ht. 5 ft. 9 in. Wt. 10 st. 10 lb. Ed. St. Xavier College, Cincinnati. M. (1) Mae Busch; div.; (2) Bella Roscoe.

Began his career with dramatic stock companies and toured the United States extensively before making his motion picture debut in Hollywood.

PLAYED IN: *The Clean-up* (Univ), *Forbidden Paradise* (Para), *Desert's Toll* (M.G.M.), *Valley of Hell* (M.G.M.), *Port of Dreams* (Univ), *The Drag Net* (Para), *Legion of the Condemned* (Para), *Forgotten Faces* (Para), *Carnation Kid* (Para), *The Blockade* (Radio), *Girl Overboard* (Univ), *Burning Up* (Para), *Morocco* (Para), *The Gang Buster* (Para), *Safety in Numbers* (Para), *Blood Brothers* (Col), *The Lawyer's Secret* (Para), *In Line of Duty* (Mono), *A Woman from Monte Carlo* (F.N.), *Honour of the Mounted* (Mono).

**MacDONALD,** J. FARRELL. B. Waterbury, Conn., 1875. Dark brown hair, blue eyes. Ht. 5 ft. 10 in. Wt. 13 st. 3 lb. Ed. Yale University.

Has had a long and varied career as film actor and director. Probably holds the Hollywood record for prolific output. Has done his best work in comedy parts, which brought him his first success.

PLAYED IN: *Little Miss Hawkshaw* (Fox), *Bucking the Line* (Fox), *Riding with Death* (Fox), *Trailin'* (Fox), *Sky High* (Fox), *Western Luck* (Fox), *Iron Horse* (Fox), *Brass Bowl* (Fox), *Gerald Cranston's Lady* (Fox), *Scarlet Honeymoon* (Fox), *Trail Rider* (Fox), *Fighting Heart* (Fox), *Lightnin'* (Fox), *Thank You* (Fox), *Lucky Horseshoe* (Fox), *Kentucky Pride* (Fox), *First Year* (Fox), *A Trip to Chinatown* (Fox), *Dixie Merchant* (Fox) *The Shamrock Handicap* (Fox), *Three Bad Men* (Fox), *Bertha, the Sewing Machine Girl* (Fox), *Love Makes 'Em Wild* (Fox), *Ankles Preferred* (Fox), *Cradle Snatchers* (Fox), *Rich but Honest* (Fox), *Colleen* (Fox), *Paid to Love* (Fox), *Sunrise* (Fox), *East Side, West Side* (Fox), *Last Frontier* (Fox), *Cohens and Kellys in Paris* (Univ), *Bringing up Father* (M.G.M.), *Abie's Irish Rose* (Para), *In Old Arizona* (Fox), *The Millionaire* (Warner), *The White Man* (M.G.M.), *The Broadway Hostess* (F.N.), *Masked Emotion* (Fox), *Masquerade* (Fox), *Riley the Cop* (Fox), *Strong Boy* (Fox), *None but the Brave* (Fox), *Four Devils* (Fox), *South Sea Rose* (Fox), *Painted Angel* (F.N.), *Men without Women* (Pathé), *The Painted Desert* (Pathé), *River's End* (Warner), *The Steel Highway* (Warner), *Under Eighteen* (Warner), *Sporting Blood* (M.G.M.), *The Brat* (Fox), *Vigour of Youth* (Univ), *Playing the Game* (Para), *Hotel Continental* (Tiffany), *Second Chances* (Chesterfield), *Scandal for Sale* (Univ), *Discarded Lovers* (Tower), *Phantom Express* (Tec-Art), *Working Wives* (Warner), *Night World* (Univ), *The Vanishing Frontier* (Para), *Steady Company* (Univ), *Thirteenth Guest* (Mono), *Seventy Thousand Witnesses* (Para), *Merry Go Round* (Univ), *Hurricane Express* (Mascot), *Hearts of Humanity* (Majestic), *Those We Love* (Tiffany), *This Sporting Age* (Col), *Heritage of the Desert* (Para), *Second Fiddle* (Radio), *Ironmaster* (Allied).

**MacDONALD,** JEANETTE. B. Philadelphia Pa., June 18, 1907. Red-gold hair, blue-green eyes. Ht. 5 ft. 4 in. Wt. 7 st. 12 lb. Ed. Philadelphia.

With the aid of her sister, obtained a job in the chorus of a Ned Weyburn production, New York. After one or two more engagements as a chorus girl, was given a leading part in *Irene*, and later in *Tangerine*. Probably owes her world-wide fame to the success she achieved with Maurice Chevalier in *The Love Parade* (Para, 1930), produced by Lubitsch.

ALSO PLAYED IN: *The Vagabond King* (Para), *Lottery Bride* (U.A.), *Let's Go Native* (Para), *Monte Carlo* (Para), *Oh, for a Man!* (Fox), *Don't Bet on Women* (Fox), *Annabelle's Affairs* (Fox), *One Hour with You* (Para), *Love Me To-night* (Para), *Merry Widow* (Para, French version.)

**McGUIRE,** MICKEY. Real name Joe Yule, Jun. B. Brooklyn, Sept. 23, 1921. Black hair, blue eyes. Ht. 3 ft. 10 in. Wt. 3 st. 4 lb.

Mickey McGuire, now re-christened by Universal Mickey Rooney, started his public career at the age of four, in the stage production *Town Scandals*, and played in several revues and vaudeville shows before the film interests secured his services. (See also p. 157.)

PLAYED IN (as Mickey McGuire): *Orchids and Ermine* (F.N.), *Mickey's Midnight Frolic* (Radio), *Mickey's Mixup* (Radio), *Mickey's Big Moment* (Radio), *Mickey's Strategy* (Radio), *Champs* (Radio), *Master Mind* (Radio), *Luck* (Radio), *Whirlwind* (Radio), *Warrior* (Radio), *Mickey the Romeo* (Radio),

*Mickey's Merry Men* (Radio), *Winners* (Radio), *Mickey's Surprise* (Radio)

PLAYED IN (as Mickey Rooney): *High Speed* (Col), *Sin's Pay Day* (Mayfair), *Fast Companions* (Univ), *My Pal the King* (Univ).

**McHUGH,** FRANK. B. Homested, Pa., May 23, 1899. Brown hair, blue eyes. Ht. 5 ft. 7 in. Wt. 10 st. 7 lb. Ed. St. Peter's Grammar School, Pittsburg; Pittsburg High School.

Stage debut in *For His Children's Sake.* Later came to London as understudy in *The Fall Guy* and *Is Zat So?* Began his motion picture career in 1928, playing first in a short feature, *If Men Played Cards as Women Do,* but it was not until 1930 when he played in *Bright Lights* (F.N.). that he had a role of any importance.

ALSO PLAYED IN: *Top Speed* (F.N.), *Millie* (Radio), *The Dawn Patrol* (F.N.), *Toast of the Legion* (F.N.), *College Lovers* (F.N.), *Going Wild* (F.N.), *Corsair* (U.A.), *Travelling Husbands* (Radio), *Men of the Sky* (F.N.), *Gentleman for a Day* (F.N.), *The Crowd Roars* (Warner), *High Pressure* (Warner), *Bad Company* (Radio). *Strange Love of Molly Louvain* (F.N.), *One Way Passage* (Warner), *Life Begins* (Warner), *Blessed Event* (Warner), *The Dark Horse* (Warner), *Wax Museum* (Warner), *Forty Second Street* (Warner), *Parachute* (Warner).

**MACKAILL,** DOROTHY. B. Hull, Yorks, Mar. 4, 1905. Blonde hair, hazel eyes. Ht. 5 ft. 5 in. Wt. 8 st. 3 lb. Ed. privately. M. (1) Lothar Mendes; div., 1926; (2) Neil Miller, 1931.

Got her first taste of stage work in the chorus at the Hippodrome, London, in *Joy Bells,* later leading the famous "Chicken" number. Made her film debut about this time in British studios. A trip to Paris followed, then later, unheralded and without any publicity, she made her way to America and landed in the Ziegfeld Follies, thence into pictures. Very soon she was playing opposite John Barrymore, Milton Sills and Richard Barthelmess. Also with Johnny Hines in the *Torchy* comedies.

ALSO PLAYED IN: *Torchy* (Educ), *The Lotus Eater* (F.N.), *Bits of Life* (F.N.), *Chickie* (F.N.), *Subway Sadie* (F.N.), *The Fighting Blade* (F.N.), *Smile, Brother, Smile* (F.N.), *The Crystal Cup* (F.N.), *Ladies' Night in a Turkish Bath* (F.N.), *Man Crazy* (F.N.), *Lady be Good* (F.N.), *The Barker* (F.N.), *Water Front* (F.N.), *The Whip* (F.N.), *Two Weeks Off* (F.N.), *His Captive Woman* (F.N.), *Children of the Ritz* (F.N.), *Great Divide* (F.N.), *Hard to Get* (F.N.), *The Love Racket* (F.N.), *Bright Lights* (F.N.), *Flirting Widow* (F.N.), *Strictly Modern* (F.N.), *The Office Wife* (Warner), *Man Trouble* (Fox), *Safe in Hell* (F.N.), *Love Affair* (Col), *The Lost Lady* (F.N.), *Their Mad Moment* (Fox), *Kept Husbands* (Radio), *Party Husbands* (F.N.), *The Reckless Hour* (F.N.).

**McKEE,** LAFE. B. Morrison, Ill., Jan. 23, 1872. White hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 12 st. 7 lb. Ed. Morrison, Ill. Married; 3 children, Lucille, b. 1902, Joe b. 1907, and Dick, 1921. Screen début, 1912.

PLAYED IN: *The Manhattan Cowboy* (Syndicate), *On the Divide* (Syndicate), *Riley of the Rainbow Division* (Crescent), *Trail Riders* (Rayart), *California Mail* (F.N.), *The Amazing Vagabond* (Radio), *Under Montana Skies* (Tiffany), *The Gay Buckaroo* (Allied), *Stage Whispers, Alias the Bad Man* (Tiffany), *The Fighting Marshall* (Col), *Spirit of the West* (Univ), *The Fighting Tornado* (Col), *Hell Fire Austin* (Tiffany), *The Boiling Point* (Allied), *The Man from New Mexico* (Mono), *Texas Keane's Return* (Col), *Tombstone Canyon* (Tiffany).

**McKENNA,** KENNETH. Actor and Director. (See Directors' Biographies.)

**McKINNELL,** NORMAN. B. Maxweltown, Scotland, Feb. 10, 1870. M. Gertrude Scott. D. March 29, 1932.

Was originally intended to become an engineer. This, however, did not appeal to his own tastes, which were much more in favour of a theatrical career. Stage debut, *A Jonathan without a David,* 1894, Although he never afterwards left the stage, he found time to interest himself in British film productions. One of his best performances was in *Hindle Wakes* silent (Elvey) and talkie (Gau) versions. This however was proceeded by several early British films notably *The Shulamite* and *Dombey & Son* (Ideal).

ALSO PLAYED IN: *Eat Less Bread* (propaganda film), *Downhill* (Gains), *Pillars of Society* (Rex Wilson), *Gambles in Lives* (B. & D.), *The Fake* (Neo-Art), *Potiphar's Wife* (B.I.P.), *The Frightened Lady* (Gains), *White Face* (Gains), *The Sleeping Cardinal* (Twickenham).

**McLAGLEN,** CYRIL. B. London. Ht. 6 ft. 2 in. Wt. 14 st. 6 lb.

Brother of Victor McLaglen. Joined the Army during the war and was later transferred to the Royal Air Force. Crashed from a height of 5,000 feet but escaped almost unhurt. Has the

celebrated McLaglen combination of brawn and brain and has adventured in all parts of the world. Film debut with his brother in *The Call of the Road* (Davidson, 1920).

ALSO PLAYED IN: *Hindle Wakes* (Elvey), *The Flight Commander* (Gau-Brit), *Quinneys* (Gau), *Underground* (B.I.F.), *Balaclava* (Gains), *Alf's Button* (Gau-Brit), *No Lady* (Gau-Brit), *The Arcadians* (Gau-Brit), *Suspense* (B.I.P.), *The Verdict of the Sea* (B.I.P.), *Josser Joins the Navy* (B.I.P.), *Madame Pompadour* (B.I.P.), *Down River* (Gau-Brit).

**McLAGLEN,** VICTOR. B. London, Dec. 11, 1886. Son of late Bishop of Claremont. Brown hair, blue-grey eyes. Ht. 6 ft. 5 in. M. Enid Lamont; 1 son, Andrew, 1 dau. Sheila.

The tallest and most famous of the eight McLaglen brothers. Spent most of his early life in South Africa, where was his father's diocese. Has been at different times boxer, wrestler, gold prospector and soldier. Made his first screen appearance in England in *The Call of the Road* (Davidson, 1920).

ALSO PLAYED IN: *The Glorious Adventure*, (Blackton), *The Unholy Three* (M.G.), *The Beloved Brute* (Vitagraph), *Fighting Heart* (Fox), *Hunted Woman* (Fox), *Beau Geste* (Para), *What Price Glory?* (Fox), *Loves of Carmen* (Fox), *Mother Machree* (Fox), *A Girl in Every Port* (Fox), *Hangman's House* (Fox), *River Pirate* (Fox), *Captain Lash* (Fox), *Strong Boy* (Fox), *Sez You, Sez Me, Cock-Eyed World* (Fox), *Hot for Paris* (Fox), *Happy Days* (Fox), *King of the Khyber Rifles* (Fox), *A Devil with Women* (Fox), *On the Level* (Fox), *Women of all Nations* (Fox), *Annabelle's Affairs* (Fox), *Wicked* (Fox), *Dishonoured* (Para), *Devil's Lottery* (Fox), *The Gay Caballero* (Fox), *While Paris Sleeps* (Fox), *Three Rogues* (Fox), *Guilty as Charged* (Para) *Rackety Rex* (Fox).

**McLAUGHLIN,** GIBB. B. Sunderland, July 19, 1884. Light brown hair, grey eyes. Ht. 5 ft. 10 in. Wt. 11 st. Ed. Sunderland, privately. M. (1) Eleanor Norton; d. Oct. 1921; (2) Alice Bulkeley Oct. 1923; d. Feb. 1928.

A recognized master of make-up; has portrayed a number of character roles since he abandoned the stage to appear in British films. Has also filmed in Berlin. *Beyond the Dreams of Avarice* (Ideal 1920) and *The Road to London* (Phillips) are among his early films.

ALSO PLAYED IN: *The Woman From China* (Whiting), *The Bohemian Girl* (Alliance), *Carnival* (Alliance), *Lowland Cinderella* (Progress) *Constant Hot Water* (Quality), *Claude Duval* (Gau-Brit), *Mr. Preedy and the Countess* (Welsh-Pearson), *London* (Brit-Nat), *House of Marney* (Nettlefold), *Madame Pompadour* (B.I.P.) *The White Sheik* (B.I.P.), *Arcadians* (Gau-Brit), *The Farmer's Wife* (B.I.P.) *Not Quite a Lady* (B.I.P.), *Glorious Youth* (F.N.), *Kitty* (Burlington), *Power Over Men* (Brit Filmcraft), *The Only Way* (F.N.), *Nell Gwyn* (Wilcox), *Poppies of Flanders* (B.I.P.), *The Silent House* (Nettlefold), *The Nipper* (Betty Balfour), *School for Scandal* (Albion), *My Old China* (Gains), *The Green Spot Mystery* (Mutual), *Congress Dances* (U.F.A.), *Jealousy* (Majestic), *Sally in Our Alley* (A.R.P.), *Lloyd of the C.I.D.* (Univ Brit), *Good Night Vienna* (B. & D.), *Whiteface* (Gains), *L'Atlantide* (Nero), *The "W" Plan* (Burlington), *First Mrs. Fraser* (Sterling), *The Love Contract* (B. & D.), *Money Means Nothing* (Para-Brit), *Where is This Lady?* (Amal Film Assoc).

**MacMAHON,** ALINE. Ed. Barnard College, New York City.

Entered pictures after several outstanding stage successes in America, including the Broadway production, *Spread Eagle*. Is noted as "the perfect screen secretary," from her clever playing of such parts.

PLAYED IN: *East Side* (Warner), *Five Star Final* (Warner), *Heart of New York* (Warner), *Mouthpiece* (Warner), *Working Wives* (Warner), *One Way Passage* (Warner), *Once in a Lifetime* (Univ), *Silver Dollar* (Warner).

**McNAUGHTON,** GUS. Real name Augustus Howard, B. Hornsey, London. July 1887. Brown hair, grey eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 7 lb. Married 1910; 1 dau. Betty, 1911, 1 son, Jack, 1914,

Began stage career at the age of fifteen. Joined the Fred Karno company of which Charlie Chaplin was one of the leading lights. Replaced George Robey in the *Bing Boys* at short notice. Toured the Orient. Made his film debut in *Murder* (B.I.P.).

ALSO PLAYED IN: *Children of Chance* (B.I.P.), *Lucky Girl* (B.I.P.), *The Last Coupon* (B.I.P.), *Maid of the Mountains* (B.I.P.), *His Wife's Mother* (B.I.P.), *Money Talks* (B.I.P.).

**MADISON,** MAE. Real name, Mariska Megyzsi. B. Los Angeles. Auburn hair, grey eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb.

Studied dancing from childhood and

attracted the attention of a casting agent while appearing in a cabaret. Was given a small part in *Sunny Side Up* (Pathé, 1926), which in turn led to a contract with First National.

ALSO PLAYED IN: *Bought* (Warner), *The Bargain* (F.N.), *Smart Money* (Warner), *Mad Genius* (F.N.), *Reckless Hour* (F.N.), *Play Girl* (Warner), *So Big* (Warner), *The Mouthpiece* (Warner), *Expensive Women* (Warner), *Rich are Always with Us* (F.N.), *The Tenderfoot* (F.N.), *Miss Pinkerton* (F.N.), *Her Majesty Love* (F.N.), *Gentleman for a Day* (F.N.), *The Big Stampede* (Warner).

**MADISON,** NOEL. Born America. Ed. France and Switzerland.

Stage debut *Charlot's Revue*, London, and for some years followed a stage career, playing sophisticated parts. Went to Hollywood to star in *Rope's End*.

ALSO PLAYED IN: *Play Girl* (Warner), *Handful of Clouds* (Warner), *Star Witness* (Warner), *The Hon. Mr. Wong* (Warner), *Finger Points* (F.N.), *Melody of Life* (Radio), *Trial of Vivienne Ware* (Fox), *Man About Town* (Fox), *The Last Mile* (Tiffany), *Radio Patrol* (Univ), *Hat Check Girl* (Fox), *Guilty or Not Guilty* (Mono).

**MALLESON,** MILES. B. Croydon, May 25, 1888. Ed. Brighton College; Emmanuel College, Cambridge. M. (1) Collette O'Neal; (2) Joan Pillson.

Stage debut Liverpool Repertory Theatre, 1911. Is a noted playwright, having no fewer than twenty plays to his credit, among them being *The Fanatics*, in which Owen Nares created a sensation a few years ago. Later interested himself in the screen, one of his earliest parts being in *Frail Women* (Twickenham, 1932).

ALSO PLAYED IN: *The Sign of Four* (A.R.P.), *The Love Contract* (B. & D.), *The Mayor's Nest* (B. & D.), *City of Song* (Sterling), *Love on Wheels* (Gains).

**MANDER,** MILES. Real name Lionel Mander. B. Wolverhampton, May, 14, 1891. Fair hair, grey eyes. Ht. 6 ft. Wt. 10 st. 10 lb. Ed. St. Peter's Court, Broadstairs; Harrow; MacGill University, Montreal. M. Kathleen Bernadette French, 1923; 1 son, b. 1926.

Began life as a sheep farmer in New Zealand. Tiring of this he tried in turn aviation, motor-racing, writing and film-renting. Film debut in crowds. Small role in *A Temporary Lady* (1920). Has since directed, as well as acted, in numerous films in England and Europe.

ALSO PLAYED IN: *The Pleasure Garden* (Gains), *The Fake* (Neo-Art), *The Physician* (Gau), *Loose Ends* (B.I.P.), *The Crooked Billet* (Gains), *Murder* (B.I.P.), *The Missing Rembrandt* (Twickenham), *Lily Christine* (Para-Brit), *Bright Lights of London* (London Film Pro).

DIRECTED: *Parisiennes*, *The First Born* (Gains), *Don Quixote* (Nelson).

**MANNERS,** DAVID. Real name, Rauff Acklom. B. Halifax, Nova Scotia, April 30, 1902. Brown hair, green eyes. Ht. 6 ft. Wt. 12 st. 1 lb. Ed. Windsor Grammar School, Nova Scotia; Trinity High School, New York. M. Suzanne Bushnell.

Began his career on the stage, appearing for a time with a touring company. Received very little encouragement in this direction, and was going through Hollywood on his way to a job in the sugar business, when he was offered a small part in *Troopers Three* (Tiffany, 1930). The part of Raleigh in *Journey's End* (Tiffany) followed and soon he was established as a leading juvenile.

ALSO PLAYED IN: *Kismet* (F.N.), *The Right to Love* (Para), *The Millionaire* (Warner), *Dracula* (Univ), *The Greeks had a Word for Them* (Col), *The Ruling Voice* (F.N.), *The Last Flight* (F.N.), *Reputation* (Radio), *Beauty and the Boss* (Warner), *Man Wanted* (Warner), *Stranger in Town* (Warner), *Crooner* (Warner), *Bill of Divorcement* (Radio), *The Way of Life* (Warner), *Im-ho-tep* (Univ).

**MARCH,** FREDRIC. Real name, Frederick McIntyre Bickel. B. Racine, Wis., Aug. 31, 1898. Brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 11 lb. Ed. University of Wisconsin. M. Florence Eldridge, 1927.

Abandoned the snug security of a position in a New York City bank to pursue his theatrical ambitions. He began as assistant stage-manager, and it was not until later that he was invited to act in little parts. Film debut in *The Dummy* (Para, 1929).

ALSO PLAYED IN: *Laughter* (Para), *Royal Family of Broadway* (Para), *Honour among Lovers* (Para), *My Sin* (Para), *Sarah and Son* (Para), *Marriage Playground* (Para), *Ladies Love Brutes* (Para), *Dr. Jekyll and Mr. Hyde* (Para), *Strangers in Love* (Para), *Merrily we go to——!* (Para), *Night Angel* (Para), *Sign of the Cross* (Para), *If I Had a Million* (Para).

**MARGETSON,** ARTHUR. B. London, April 27, 1897. Ed. Royal Masonic School, Bushey, Herts. M. Vera Lennox.

Began his career as a clerk at Lloyd's but very soon discovered that he had not only theatrical inclinations, but also theatrical talents. Stage debut, Edinburgh, 1917, as the footman in *Theodore and Company*. Acting success came to him easily because nine months later he was billed as Captain Laverdet in *Telling the Tale*, in London. Went to New York 1922. Film debut, *Other People's Sins* (Assoc Pic Pro, 1931).

ALSO PLAYED IN: *Many Waters* (B.I.P.), *Flat No. 9* (Twickenham).

**MARION,** GEORGE, Sen. B. San Francisco, Cal., July 16, 1860. Grey hair, brown eyes. Ht. 5 ft. 7 in. Wt. 11 st. 11 lb. Ed. San Francisco University of Stagecraft.

Is a veteran of the American screen and stage. Following extensive tours in the United States and in England, entered motion pictures in 1914.

PLAYED IN: *Anna Christie* (M.G.M.), *The Seabat* (M.G.M.), *Barber John's Boy* (Warner), *A Lady's Morals* (M.G.M.), *The Losing Game* (Radio), *Hook, Line and Sinker* (Radio), *Evangeline* (U.A.), *Jenny Lind* (M.G.M.), *The Lost Lady* (F.N.), *Six Hours to Live* (Fox),

**MARIS,** MONA. B. Buenos Aires, Argentina. Black hair, brown eyes. Ht. 5 ft. 6 in. Wt. 8 st. 6 lb. Ed. public school at Buenos Aires; French Convent near Lourdes, France.

Began her screen career with famous U.F.A. Company in Germany. Having made four pictures, journeyed to Hollywood. Soon she was playing for Warner Bros. *Under a Texas Moon* is among her early films for that company.

ALSO PLAYED IN: *Romance of the Rio Grande* (Fox), *Arizona Kid* (Fox), *One Mad Kiss* (Fox), *The Seas Beneath* (Fox), *The Passionate Plumber* (M.G.M.), *South of the Rio Grande* (Col), *The Man Called Back* (Tiffany), *Once in a Lifetime* (Univ).

**MARITZA,** SARI. Real name, Patricia Detering-Nathan. B. China, 1911. Brown hair, blue eyes. Ht. 5 ft. 1½ in. Wt. 7 st. 5 lb. Ed. London, Paris, Berlin and Switzerland.

Film debut in Vienna. She was seen by Vivian Gaye, an English actress on holiday, and brought over to this country. First screen appearance in England, *Greek Street* (Gau-Brit, 1931). American film debut, *Forgotten Commandments* (Para, 1932).

ALSO PLAYED IN: *No Lady* (Gau-Brit), *Monte Carlo Madness* (U.F.A.), *The Water Gypsies* (A.R.P.), *Two Way Street* (Nettlefold), *Evenings for Sale* (Para).

**MARMONT,** PERCY. B. Gunnersbury, London. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. St. Anne's, Surrey. Married; 1 son, 2 dau.

Studied law, but before qualifying decided to change his career and obtained stage work. Among his earliest films are *Street of Forgotten Men* (Para, 1925), and *Aloma* (Para).

ALSO PLAYED IN: *If Winter Comes* (Fox), *Stronger Will* (Excellent), *The Shooting of Dan McGrew* (M.G.), *Introspection* (Fogwell), *Silver King* (Gains), *The Squeaker* (B.L.), *Yellow Stockings* (Para-Brit), *Cross Roads*, (Para-Brit), *Rich and Strange* (B.I.P.), *The Blind Spot* (W.B.-F.N.), *The Silver Greyhound* (W.B.-F.N.).

**MARRIOTT,** MOORE. B. West Drayton, Middlesex. Dark hair and eyes. Ht. 5 ft. 6½ in.

Made his first appearance on the stage as a dancer when five years of age. Has since been featured in numerous British films, one of his most notable being *The Lyons Mail* (Twickenham, 1931).

ALSO PLAYED IN: *The Monkey's Paw* (Artistic), *London Love* (Bromhead), *Passion Island* (Pathé), *Second to None* (Gau-Brit), *Carry On* (Britannia), *Every Mothers' Son* (Britannia), *Huntingtower* (Welsh-Pearson), *Flying Scotsman* (B.I.P.), *Kissing Cup's Race* (Butcher), (B.I.P.), *The Water Gypsies* (A.R.P.), *Lady from the Sea* (B.I.P.), *Widdecombe Fair* (B.I.P.), *Dance Pretty Lady* (B.I.F.), *Nine Till Six* (A.R.P.), *The Crooked Lady* (Eric Hakim), *Song of the Rhine* (Delta).

**MARSH,** GARRY. Real name, Gerahty. B. St. Margaret's, Kent, May 21, 1902. Brown hair and eyes. Ht. 6 ft. Wt. 14 st. Ed. Richmond and Dover. M. (1) Adele Lawson; dissolved, 1925; (2) Muriel Martin-Harvey, 1926.

Was originally a farmer, but later turned from this to the stage, making his debut in *The Dowry* (1917). Later was offered a part in *Night Birds* (B.I.P., 1929), his first film.

ALSO PLAYED IN: *Uneasy Virtue* (B.I.P.), *Dreyfus* (B.I.P.), *Keepers of Youth* (B.I.P.), *Postal Orders* (W.B.-F.N.), *Star Reporter* (Fox-British), *Stamboul* (Para-Brit), *No. 17* (B.I.P.), *After Office Hours* (B.I.P.), *The Man they Couldn't Arrest* (Gains), *Stranglehold* (W.B.-F.N.), *The Professional Guest* (Fox-Brit), *C.O.D.* (Jackson), *Maid of the Mountains* (B.I.P.).

PLATE 13 *M.G.M.*

RAMON NOVARRO

PLATE 14 *U.F.A.*

LILIAN HARVEY

PLATE 15 *United Artists*

PAUL MUNI as "Scarface."

PLATE 10 *Radio*

ANN HARDING. The background is a typical Californian orange grove.

**MARSH,** JOAN. Real name, Nancy Ann Rosher. B. Portersville, Cal., July 10, 1914. Daughter of the renowned cameraman, Charles Rosher. Blonde hair, blue eyes. Ht. 5 ft. 2 in. Wt. 7 st. 6 lb. Ed. public and private schools.

On the stage at nine months old. Later went into films, one of her earliest appearances being in *Daddy Long Legs* (F.N.), when she was about three.

ALSO PLAYED IN: *Pollyanna* (F.N.), *Young Mrs. Winthrop* (Lasky), *A Woman's Weapons* (Lasky), *King of Jazz* (Univ), *Little Accident* (Univ), *The Leather-Pushers* (Univ), *All Quiet on the Western Front* (Univ), *Inspiration* (M.G.M.), *Eyes of the World* (U.A.), *Shipmates* (M.G.M.), *Meet the Wife* (Col), *Three Girls Lost* (Fox), *A Tailor Made Man* (M.G.M.), *Dance Fools Dance* (M.G.M.), *Maker of Men* (Col), *Are You Listening?* (M.G.M.), *Politics* (M.G.M.), *Wet Parade* (M.G.M.), *Bachelor's Affairs* (Fox), *Obey the Law* (Col).

**MARSH,** MAE. B. Madrid, New Mexico, Nov. 9, 1895. Ed. Convent in San Francisco. M. Louis Lee Armes; 2 dau., Mary and Marguerite; 1 son, Brewster.

Began her screen career in 1912 as an extra and was for many years one of Hollywood's leading lights. Came to England, 1922, and again in 1925 to appear in the British film *The Rat*. Retired some years ago to devote the whole of her time and attention to her children. Has since returned to play the mother-role in *Over the Hill* (Fox, 1932).

ALSO PLAYED IN: *Paddy The Next Best Thing* (Gains), *The Birth of a Nation* (U.A.), *Intolerance* (U.A.), *The White Rose* (U.A.), *Rebecca of Sunnybrook Farm* (Fox), *That's My Boy* (Col).

**MARSH,** MARIAN. Real name, Violet Krauth. B. Trinidad, Oct. 17, 1913. Blonde hair, grey eyes. Ht. 5 ft. 2 in. Wt. 7 st. 4 lb. Ed. Hollywood High School.

A small part in *Whoopee* (U.A., 1930) led to her first important role, in *Svengali* (Warner, 1931).

ALSO PLAYED IN: *The Mad Genius* (Warner), *Five Star Final* (Warner), *The Road to Singapore* (Warner), *Under Eighteen* (Warner), *Beauty and the Boss* (Warner), *Alias the Doctor* (F.N.), *Without Consent* (F.N.), *Strange Justice* (Radio), *Free, White and Twenty-One* (Radio).

**MARSHALL,** HERBERT. B. London, May 23, 1890. Dark hair, blue eyes. Ed. St. Mary's College, Harrow. M. (1) Mollie Maitland; dissolved; (2) Edna Best (1929).

Was originally employed by a City firm of chartered accountants, but abandoned figures for a theatrical career. Stage debut, 1911. Subsequently made several journeys to New York where his popularity is as great as it is here.

PLAYED IN: *Murder* (B.I.P.), *The Calendar* (Gains-B.L.), *Michael and Mary* (Gains), *Secrets of a Secretary* (Para), *The Faithful Heart* (Gains), *Blonde Venus* (Para), *The Honest Finder* (Para), *Mumsie* (W. & F.), *Evenings for Sale* (Para).

**MARSHALL,** TULLY. B. Nevada City, Cal., April 13, 1864. Grey hair and brown eyes. Ht. 5 ft. 9½ in. Ed. University of Santa Clara, Cal.

Long experience of the stage preceded his film debut in 1916, when he played prominent role in *Intolerance* (U.A.), later in *The Covered Wagon* (Para), and *Merry Widow* (M.G.M.).

ALSO PLAYED IN: *He Who Gets Slapped* (M.G.M.), *Trail of '98* (M.G.M.), *Redskin* (Para), *The Torrent* (Cosmo), *Ponjola* (F.N.), *Richard the Lion-hearted* (F.N.), *For Sale* (F.N.), *The Hunchback of Notre Dame* (Univ), *Twinkletoes* (F.N.), *Alias Jimmy Valentine* (M.G.M.), *The Thunderbolt* (Para), *Tiger Rose* (Warner), *Conquest* (Warner), *The Bridge of San Luis Rey* (M.G.M.), *The Mysterious Dr. Fu Manchu* (Para), *Skin Deep* (Warner), *Murder Will Out* (F.N.), *The Big Trail* (Fox), *Numbered Men* (F.N.), *One Night at Susie's* (F.N.), *Burning Up* (Para), *Mammy* (Warner), *She Couldn't Say No* (Warner), *Under a Texas Moon* (Warner), *Common Clay* (Fox), *Virtuous Husband* (Univ), *Fighting Caravans* (Para), *The Millionaire* (Warner), *The Unholy Garden* (U.A.), *Tom Sawyer* (Para), *The Honourable Mr. Wong* (Warner), *Arsene Lupin* (M.G.M.), *City Sentinels*, *Beast of the City* (M.G.M.), *Scarface* (Col), *Justice for Sale* (M.G.M.), *Strangers of the Evening* (Tiffany), *Cabin in the Cotton* (Warner), *Two-Fisted Law* (Col), *Merrily We Go To——!* (Para), *Grand Hotel* (M.G.M.), *Exposure* (Premier), *Merry Go Round* (Univ), *Hurricane Express* (Mascot), *Red Dust* (M.G.M.), *Central Park* (Warner).

**MARX BROTHERS.** ARTHUR (Harpo). B. Nov. 21, 1893.

JULIUS (Groucho). B. Oct. 2, 1895. M. Ruth Johnstone; 1 son, Arthur; 1 dau., Miriam.

LEONARD (Chico). B. Mar. 22, 1891. M. Betty Carb; 1 dau., Maxine.

HERBERT (Zeppo). B. Feb. 25, 1901. M. Marion Benda.

Were first introduced to the stage by their mother and aunt with whom they formed a company and became known as Six Musical Mascots. Later they toured as The Four Nightingales, and then as The Four Marx Brothers. They are all regarded as expert musicians—Groucho particularly being rated as one of the best guitar players in America. Harpo, who gets his name from playing the harp, also performs with equal facility on the piano the flute and the trombone. Chico is also a piano expert and caricaturist; Zeppo specializes in the saxophone but also takes delight in playing the piano, 'cello and flute. Were first introduced to the screen by Paramount, for whom they made *Cocoanuts* (1929).

ALSO PLAYED IN: *Animal Crackers* (Para), *Monkey Business* (Para), *Horse Feathers* (Para).

**MASON,** HADDON. B. London, Feb. 21, 1898. Fair hair, blue eyes. Ed. St. George's College, Weybridge; University College, London. M. Maudie Dunham, 1924; 1 daughter.

Stage debut, *Virgin Queen*, (1922). Film debut, *Lady in High Heels* (1923).

ALSO PLAYED IN: *Palaver* (B.I.F.), *God's Clay* (Rooke), *Woman in White* (B. & D.), *Triumph of the Scarlet Pimpernel* (B. & D.), *Lady of the Lake* (FitzPatrick), *A Peep Behind the Scenes* (Broadwest), *London Melody* (Audible), *Castle Sinister* (Filmo), *The Yellow Mask* (B.I.P.), *Contraband Love* (Para-Brit), *The Shadow Between* (B.I.P.), *Inquest* (New Era).

**MASON,** SHIRLEY. B. Brooklyn, New York, 1901. Brown hair, light-grey eyes. Ht. 4 ft. 11 in. Wt. 6 st. 10 lb. Ed. privately.

Began theatrical career at a very early age. Later played important parts in *Rip Van Winkle*, *Passers By* and *Poor Little Rich Girl*. Screen career began with Edison.

ALSO PLAYED IN: *The Tell-Tale Step* (Edison); *The Awakening of Ruth* (Edison), *The Final Close-up* (Para), *The Apple Tree Girl* (Edison), *Come On In* (Para), *Good-bye Bill* (Para), *The Wall Invisible*, *Gosh Darn The Kaiser*, *The Rescuing Angel* (Para), *The Winning Girl* (Para), *Treasure Island* (Para), *Her Elephant Man* (Fox), *Molly and I* (Fox), *Love's Harvest* (Fox), *Merely Mary Ann* (Fox), *Girl of My Heart* (Fox), *Flame of Youth* (Fox), *Little Wanderer* (Fox), *Wing Toy* (Fox), *The Lamplighter* (Fox), *The New Teacher* (Fox), *Shirley of the Circus* (Fox), *Very Truly Yours* (Fox), *The Ragged Heiress* (Fox), *Love Bound* (Fox), *Queenie* (Fox), *Light of the Desert* (Fox), *Youth Must Have Love* (Fox), *The Eleventh Hour* (Fox), *Curlytop* (Fox), *Jackie* (Fox), *The Scarlet Honeymoon* (Fox), *Scandal Proof* (Fox), *What Fools Men* (F.N.), *So This is Paris* (Warner), *Sally in our Alley* (Col), *Stranded* (Sterling), *Rich Men's Sons* (Col), *The Flying Marine* (Col), *Anne Against the World* (Rayart) *Dark Skies* (Univ).

**MASSEY,** RAYMOND. B. Toronto, Canada, Aug. 13, 1896. Ed. Appleby School, Ont.; Toronto College; Ballio! College, Oxford. M. (1) Peggy, daughter of Admiral Sir Sidney Freemantle; div; (2) Adrianne Allen.

Served during the Great War as Captain in the Canadian Field Artillery, and was wounded. Made his first professional stage appearance in London, 1922, as Jack in *In the Zone*. Has also produced numerous plays. After brief experience in the British film studios, travelled with his wife to America, where he has since been featured in *The Old Dark House* (Univ., 1932).

ALSO PLAYED IN: *Speckled Band* (Stoll), *The Face at the Window* (Twickenham, sound Version).

**MATHER,** AUBREY. B. Minchinhampton, Glos, Dec. 17, 1885. Grey hair, blue eyes. Ht. 5 ft. 10 in. Ed. Charterhouse; Trinity College, Cambridge.

Stage debut in *Hamlet*, 1905. After a long and successful career on the stage, turned his attention to screen work, in which he made his debut with B.I.P in 1930.

PLAYED IN: *Young Woodley* (B.I.P.), *Aren't We All?* (Para-Brit), *The Impassive Footman* (A.R.P.), *Love on the Spot* (A.R.P.), *Tell Me To-Night* (Gau-Brit).

**MATIESON,** OTTO. B. Copenhagen, Denmark, March 27, 1893. Brown hair and eyes. Ht. 5 ft. 9 in. Ed. Copenhagen High School. M. Isabella La More. D. Feb., 1932.

Was first seen as a professional actor in Denmark, then in Germany and London. Film debut in Britain, but it was not until he ventured to America that he became more widely known. His gift for characterization had set him firmly on the road of fame, when he was unfortunately killed in a motoring accident.

PLAYED IN: *A Soldier's Plaything*

(Warner), *Maltese Falcon* (Warner), *Men of the Sky* (F.N.), *Scaramouche* (M.G.M.), *Napoleon and Josephine* (M.G.M.), *The Dangerous Maid* (F.N.), *The Salvation Hunters* (U.A.), *The Beloved Rogue* (U.A.), *Captain Blood* (Vita), *Bride of the Storm* (Warner), *Surrender* (Univ), *The Last Moment* (M.G.M.), *The Tell-Tale Heart, The Woman from Moscow* (Para), *Napoleon's Barber* (Fox), *Strange Cargo* (Pathé), *Prisoners* (F.N.), *General Crack* (Warner), *Golden Dawn* (Warner), *Behind Closed Doors* (Col), *Last of the Lone Wolf* (Col), *Conspiracy* (Radio), *Beau Ideal* (Radio), *Show of Shows* (Warner).

**MATTHEWS,** Jessie. B. London, Mar. 11, 1907. Brown hair, brown eyes. M. (1) Henry Lytton jun.; div.; (2) Sonnie Hale, 1931.

Made her first professional stage appearance in *The Music Box Revue*, London. Many successes followed, and it was not long before her charming personality and dancing ability won for her a prominent place among British film stars.

Played in: *Out of the Blue* (B.I.P.), *There Goes the Bride* (Gains-B.L.), *Man from Toronto* (Gains), *The Midshipmaid* (Gau-Brit), *Good Companions* (Gau-Brit.).

**MATTHEWS,** Lester. B. Nottingham, Dec. 3, 1900. Brown hair, brown eyes. Ht. 6ft. 2 in. Wt. 12 st. 10 lb. Ed. Waverley, Nottingham; Paston, North Walsham. M. Frances Elizabeth Walper.

Made his theatrical debut at the Royal Theatre, Nottingham (1916). Parts on the London stage followed this and eventually a screen role in *Creeping Shadows* (B.I.F., 1931).

Also Played in: *Shivering Shocks* (B.I.P.), *The Man at Six* (B.I.P.), *Gipsy Blood* (B.I.P.), *Fires of Fate* (B.I.P.), *The Old Man* (B.L.), *The Wickham Mystery* (Samuelson), *Indiscretions of Eve* (B.I.P.), *Alone at Last* (W.B.-F.N.). *Priscilla the Rake* (Sound City).

**MAUDE,** Cyril. B. London, April 24, 1862. Grey hair, blue eyes. Ht. 5 ft. 8½ in. Wt. 10 st. 5 lb. Ed. Charterhouse School. M. (1) Winifred Emery; div. 1924; (2) Mrs. P. H. Trew.

Is perhaps one of the most famous veterans of the London stage, and has frequently played before the Royal Family. Has also travelled extensively in America, where he has since appeared in the film of *Grumpy* (Para, 1930), which he has played on the stage 1300 times.

Also Played in: *These Charming People* (Para-Brit).

**MAUDE,** Joan. B. Rickmansworth, Jan. 16, 1909. P. Charles Maude and Nancy Price. Red hair, green eyes. Ht. 5 ft. 5 in. Wt. 9 st. 9 lb. Ed. Belstead House School, Aldeburgh; 70 Rue de la Tour, Paris.

Has contrived since the beginning of her career in 1921 to share her interests equally between the stage and screen. Was seen first in public as a dancer.

Played in: *In a Monastery Garden* (Twickenham), *Hobson's Choice* (B.I.P.), *Alone at Last* (W.B.-F.N.).

**MAYNARD,** Ken. B. Mission, Texas. Black hair, grey eyes. Ht. 6 ft. Wt. 12 st. 12 lb. Married.

Was first attracted by the active, adventurous life of circus folk, and at the age of fourteen ran away from home to join a touring wagon-show. Found by his father and induced to take a course in civil engineering. Held the record as the youngest civil engineer in the American army. Returned to his first love and was heard of again in 1923 as a rider in the Ringling Brothers Circus. His sensational riding with this company ultimately led to his screen career.

Played in: *Janice Meredith* (M.G.), *Fifty Thousand Dollars Reward* (Elfet), *California Mail* (F.N.), *Cheyenne* (F.N.), *The Glorious Trail* (F.N.), *The Lawless Legion* (F.N.), *The Royal Rider* (F.N.), *The Wagon Master* (Univ), *Senor Americano* (Univ), *Kettle Creek* (Univ), *The Fighting Legion* (Univ), *Lucky Larkin* (Univ), *Mountain Justice* (Univ), *Parade of the West* (Univ), *Sons of the Saddle* (Univ), *Arizona Terror* (Tiffany), *Branded Men* (Univ), *Pocatello Girl* (Tiffany), *Range Law* (Tiffany), *Sunset Trail* (Univ), *Texas Gunfighter* (Tiffany), *Whistling Dan* (W.W.), *King of the Range* (Tiffany), *Alias the Bad Man* (Tiffany), *Hell Fire Austin* (Tiffany), *Come on, Tarzan* (Tiffany), *Between Fighting Men* (Tiffany), *Fargo Express* (Tiffany), *Tombstone Canyon* (Tiffany).

**MEHAFFEY,** Blanche. B. Cincinnati, Ohio, July 28, 1907. Red hair, grey-blue eyes. Ht. 5 ft. 3 in. Wt. 8 st. 7 lb. Ed. private school. M. (1) George Hanson; div.; (2) Ralph Like, July, 1932.

Has so far had two years' stage experience and five on the screen. Was first heard of as an actress in the *Follies* of 1923.

Played in: *Smilin' Guns* (Univ), *Soul of the Slums* (Mayfair), *Is There Justice?* (W.W.), *Mounted Fury* (W.W.), *Sally of the Subway* (Mayfair), *Passport to Paradise* (Mayfair), *The Samaritan* (Univ), *Denny of the Railroad* (International), *Alias Mary Smith* (Mayfair).

**MEIGHAN,** THOMAS. B. Pittsburg, Pa., April 9, 1888. Dark hair, blue eyes. Ht. 6 ft. 1 in. Wt. 12 st. 12 lb. Ed. Pittsburg High School; St. Mary's College. M. Florence Ring, 1913.

In his late teens adopted the stage as his profession, soon after coming to London. First important screen role was in *The Miracle Man* (Para, 1919).

ALSO PLAYED IN: *The Bachelor Daddy* (Para), *Coming Through* (Warner), *Manslaughter* (Para), *Civilian Clothes* (Para), *Conrad in Quest of his Youth* (Para), *Frontier of the Stars* (Pasa), *Irish Luck* (Para), *The New Klondyke* (Para), *Tin Gods* (Para), *We're All Gamblers* (Para), *The City Gone Wild* (Para), *The Racket* (Para), *The Argyle Case* (Warner), *Cheaters At Play* (Fox), *Skyline* (Fox), *Young Sinners* (Fox), *Madison Square Garden* (Para).

**MENJOU,** ADOLPHE. Full name, Adolphe Jean Menjou. B. Pittsburg, Pa., February 18, 1890. Dark brown hair, dark blue eyes. Ht. 5 ft. 10 in. Wt. 10 st. 7 lb. Ed. Culver Military Academy, Indiana; Cornell University, New York. M. (1) Kathryn Conn Tinsley; div.; (2) Kathryn Carver; May, 1928; adopted son, Harold.

Two years' experience of the stage preceded his entry into motion pictures. Among his best known early films are: *The Sheik* (Para, 1921), and *The Three Musketeers* (U.A., 1921). *A Woman of Paris* (U.A.), directed by Charles Chaplin, proved him a talented artiste.

ALSO PLAYED IN: *The Valentine Girl* (Para), *Kiss* (M.G.M.), *Moth* (Selznick), *Marriage Circle* (Warner), *The Eternal Flame* (F.N.), *Through the Back Door* (U.A.), *Rupert of Hentzau* (M.G.), *For Sale* (F.N.), *Are Parents People?* (Para), *King of Main Street* (Para), *Blonde or Brunette?* (Para), *Gentleman of Paris* (Para), *Grand Duchess and the Waiter* (Para), *Social Celebrity* (Para), *His Private Life* (Para), *His Tiger Lady* (Para), *Marquis Preferred* (Para), *Fashions in Love* (Para), *Morocco* (Para), *Friends and Lovers* (Radio), *Two White Arms* (Eric Hakim), *Prestige* (Radio), *Diamond Cut Diamond* (Eric Hakim), *Bachelor Affair* (Fox), *Night Club Lady* (Col), *New Moon* (M.G.M.), *Front Page* (U.A.), *Great Lover* (M.G.M.), *Farewell to Arms* (Para). *Forbidden* (Col.) *The Easiest Way* (M.G.M.), *Men Call it Love* (M.G.M.), *Marriage Interlude* (Univ), *A Gust of Wind* (London Film Pro.)

**MERKEL,** UNA. B. Covington, Ky., Dec. 10, 1907. Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt. 7 st. 10 lb. Ed. Philadelphia. M. R. L. Burla, Jan., 1932.

Although many years ago she had played a small part in D. W. Griffith's *White Rose*, it was not until she had achieved success on the stage that she received her first prominent part in motion pictures. Having seen her on the stage, Griffith brought her back to the studios to play an important part in *Abraham Lincoln* (U.A., 1930).

ALSO PLAYED IN: *Eyes of the World* (U.A.), *Bat Whispers* (U.A.), *Command Performance* (Tiffany), *Six Cylinder Love* (Fox), *The Maltese Falcon* (Warner), *The Bargain* (F.N.), *Daddy Long Legs* (Fox), *Don't Bet on Women* (Fox), *Private Lives* (M.G.M.), *The Silent Witness* (Fox), *She Wanted a Millionaire* (Fox), *Impatient Maiden* (Univ), *Secret Witness* (Col), *Man Wanted* (Warner), *Impossible Lover* (M.G.M.), *Red-Headed Woman* (M.G.M.), *Way of Life* (Warner), *Second Fiddle* (Radio).

**METAXA,** GEORGES. B. Bucharest, Rumania, Sept. 11, 1899. Ed. Bucharest University. M. Helene Valoary.

Son of a former judge in the High Court of Bucharest. Trained as a lawyer, practising in Rumania for a brief period before the war. After the war, attained the position of *chef de cabinet* to the Agricultural Minister of Rumania. He would, no doubt, still have been interested in a diplomatic career, but for the inspiring encouragement given him by an American impresario, who induced him to come to London to take up a theatrical career, which he did with almost instantaneous success. Before making his film debut in America, was seen in six London productions, among them being *Will O' The Whispers*, *Wake Up and Dream*, and, perhaps his greatest success, *Bitter Sweet*, opposite Peggy Wood. Film debut, *Secrets of a Secretary* (Para, 1931).

**MIDDLETON,** CHARLES. B. Elizabethtown, Kentucky, Oct., 3, 1884. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 11 lb. Ed. Chattanooga, Tenn. Married; 1 dau., Leora, b. 1917.

First attracted attention as a stage artiste, then later in motion pictures, which he entered about nine years ago.

PLAYED IN: *Beau Bandit* (Radio), *Way Out West* (M.G.M.), *Kongo* (M.G.M.) *Bellamy Trial* (M.G.M.), *The Far Call* (Fox), *Welcome Danger* (Para), *The Frame* (Vita), *Christmas Knight* (Vita), *Alexander Hamilton* (Warner), *Blonde Reporter* (Fox), *Caught Plastered* (Radio), *The Lost Lady* (F.N.), *Palmy Days* (U.A.), *A Dangerous*

*Affair* (Col), *Beau Chumps* (M.G.M.), *Strange Love of Molly Louvain* (F.N.), *Mystery Ranch* (Fox), *Hell's Highway* (Radio), *Breach of Promise* (W.W.), *I am a Fugitive* (Warner), *Silver Dollar* (Warner).

**MILJAN,** John. B. Lead City, S. Dakota, Nov. 9. Dark hair, dark eyes. Ht. 6 ft. Wt. 11 st. 6 lb. Ed. Lead City High School; St. Martin's College. M. Victorie Lowe, 1928; 1 son, John, 1932. Adopted 2 sons of Creighton Hale, 1932.

Was on the stage fourteen years before making his screen debut with Fox in 1922, one of his earliest films being *Love Letters*. The screen's "most consistent villain."

Also Played in: *The Lone Wolf* (Pathé), *Romance Ranch* (Fox), *The Painted Lady* (Fox), *Empty Hearts* (Radio), *Phantom of the Opera* (Univ), *Sackcloth and Scarlet* (Para), *Flaming Waters* (Radio), *The Devil's Circus* (M.G.M.), *The Amateur Gentleman* (F.N.), *Almost a Lady* (Pathé), *Footloose Widows* (Warner), *My Official Wife* (Warner), *Lovers* (M.G.M.), *Rough House Rosie* (Para), *The Yankee Clipper* (Pathé), *Wolf's Clothing* (Warner), *Old San Francisco* (Warner), *What Happened to Father* (Warner), *Sailor's Sweetheart* (Warner), *The Desired Woman* (Warner), *Sailor Izzy Murphy* (Warner), *Silver Slave* (Warner), *Lady be Good* (F.N.), *Husbands for Rent* (Warner), *The Crimson City* (Warner), *The Little Snob* (Warner), *Glorious Betsy* (Warner), *Tender Loin* (Warner), *Land of the Silver Fox* (Warner), *Women they Talk about* (Warner), *Terror* (Warner), *The Home Towners* (Warner), *The Desert Song* (Warner), *Hard Boiled Rose* (Warner), *Inspiration* (M.G.M.), *Stark Mad* (Warner), *Queen of the Night Club* (Warner), *Speedway* (M.G.M.), *The Voice of the City* (M.G.M.), *The Eternal Woman* (Col), *Times Square* (Gotham), *Fashions in Love* (Para), *Innocents of Paris* (Para), *Untamed* (M.G.M.), *Devil May Care* (M.G.M.), *Our Blushing Brides* (M.G.M.), *Iron Man* (Univ), *Secret Six* (M.G.M.), *Gentleman's Fate* (M.G.M.), *The Sea Bat* (M.G.M.), *The Unholy Three* (M.G.M.), *Show Girl in Hollywood* (F.N.), *His Night Out* (Vita), *Lights and Shadows* (M.G.M.), *Son of India* (M.G.M.), *Rise of Helga* (M.G.M.), *Emma* (M.G.M.), *The Great Meadow* (M.G.M.), *War Nurse* (M.G.M.), *Remote Control* (M.G.M.), *Within the Law* (M.G.M.), *Politics* (M.G.M.), *West of Broadway* (M.G.M.), *Hell Divers* (M.G.M.), *Beast of the City* (M.G.M.), *Arsene Lupin* (M.G.M.), *Wet Parade* (M.G.M.), *Are You Listening?* (M.G.M.), *Justice for Sale* (M.G.M.), *Grand Hotel* (M.G.M.), *The Rich are Always With Us* (Warner), *Unashamed* (M.G.M.), *Kid From Spain* (U.A.).

**MILLER,** Marilyn. Real name, Marilyn Reynolds. B. Evansville, Ind., Sept. 1, 1900. Blonde hair, blue eyes. M. (1) Frank Carter; he d.; (2) Jack Pickford, 1922; div.

Was originally the junior member of a troupe known as the Five Columbias, consisting of her mother, step-father, and two elder sisters. For seven years they toured France, England, Germany, Spain, Cuba and Honolulu. At the age of twelve she appeared in *Big Time* in Chicago, but was forced to leave the cast on account of her youth. Came back to England to appear in the revue *Oh Joy!* under the management of Sir Oswald Stoll. Broke this contract, and was next seen at the Embassy Club, London. While here Lee Schubert saw her and induced her to return to the Winter Garden, New York, where her dancing created a sensation. Film debut *Sally* (F.N., 1930).

Also Played in: *Sunny* (F.N.), *Her Majesty Love* (F.N.).

**MILLER,** Patsy Ruth. Real name, Patricia. B. St. Louis, Mo., June 22, 1905. Reddish-brown hair, brown eyes. Ht. 5 ft. 1 in. Wt. 7 st. 7 lbs. Ed. Visitation Convent; St. Mary Institute, St. Louis. M. Tay Garnett, Sept. 1929.

While on a visit to a film studio she was offered a part in a Buster Keaton comedy. She became one of the most popular stars of the silent screen. Played with Valentino in *The Sheik* (Para, 1923). Has since played in talkies.

Played in: *The Girl I Love* (U.A.), *The Hunchback of Notre Dame* (Univ), *The Yankee Consul* (Ideal), *Red Hot Tyres* (Warner), *Oh, What a Nurse* (Warner), *The White Black Sheep* (F.N.), *So this is Paris* (Warner), *Private Izzy Murphy* (Warner), *Broken Hearts of Hollywood* (Warner), *Painting the Town* (Univ), *Hero for a Night* (Univ), *The Hypocrites* (Gaumont), *Wolf's Clothing* (Warner), *The First Auto* (Warner), *Why Girls Go Back Home* (Warner), *Rose of the World* (Artcraft), *Marriage by Contract* (Tiffany), *The Aviator* (Warner), *The Girl Who Came Back* (Tiffany), *The Fall of Eve* (Col), *Twin Beds* (F.N.), *The Sap* (Warner), *So Long, Letty* (Warner), *Night Beat* (Mayfair).

**MILTON,** Billy. B. London, Dec. 8, 1905. Dark hair, dark eyes. Ed. Lancing College.

Brother of Harry Milton. Began his career in France in the wine business but, finding this uncongenial, turned to the stage, appearing for the first time in public at the Chez Henri Night Club. Became Mistinguette's dancing partner at the Casino de Paris, 1931. One of his earliest films was *The Flag Lieutenant* (Neo-Art).

Also Played in: *London* (British National), *Young Woodley* (B.I.P.), *The Great Gay Road* (Butcher), *Three Men in a Boat* (A.R.P.).

**MILTON,** Harry. B. London, June, 1900. Black hair, brown eyes. M. Dorothy Bouchier, 1929.

Brother of Billy Milton. Was a pilot officer in the Air Force until 1928, making his stage debut the same year in *Bow Wows* and on the screen in *Chick* (B.L., 1928). It was during this production that he met his future wife.

Also Played in: *Stamboul* (Para-Brit), *Man of Mayfair* (Para-Brit), *Carnival* (B. & D.), *The King's Cup* (B. & D).

**MIX,** Tom. Real name, Thomas Edwin Mix. B. Jan. 6, 1881, El Paso, Texas. Black hair, brown eyes. Ht. 6 ft. Wt. 11 st. 11 lb. M. (1) and (2) never yet published; (3) Olive Stokes; daughter Ruth, 1913; div. 1917; (4) Victoria Forde; daughter Tomasina; div.; (5) Mabel Hubbell (trapeze artist, known as Mabel Ward).

At the age of seventeen joined up for service in the Spanish-American War, and received a head wound. Later, served as a machine-gunner during the Boxer Rebellion in China. Was engaged during the Boer War to break in horses and at one time supervised a horse transport to Ladysmith. In 1903 was appointed United States Marshal in Oklahoma and later Special Revenue Officer. Screen debut with the Selig Company at the beginning of the Great War. His wonderful performances with the lasso and dare-devil riding soon brought him world-wide admiration. Visited England in 1925, accompanied by Tony, his famous black horse. His seventeen-year-old daughter, Ruth, eloped with a film actor in 1930 and, during a resultant case in court, Tom Mix admitted earning £1,500 a week.

Played in: *The Drifter* (Radio), *King Cowboy* (Radio), *The Big Diamond Robbery* (Radio), *Outlawed* (Radio), *Son of the Golden West* (Radio), *The Dude Ranch* (Para), *Treat 'Em Rough* (Fox), *Six Shooter Andy* (Fox), *Rough Riding Romance* (Fox), *Fame and Fortune* (Fox), *Cupid's Round-up* (Fox), *The Coming of the Law* (Fox), *Roaring Reform*, *Western Blood* (Fox), *Ace High* (Fox), *Mr. Logan, U.S.A.* (Fox), *The Wilderness Trail* (Fox), *Prairie Trails* (Fox), *The Texan*, *Just Tony* (Fox), *Ladies to Board* (Fox), *Oh You Tony* (Fox), *Yes, We Have No Temper* (Fox), *Chasing the Moon* (Fox), *The Trouble Shooter* (Fox), *Eyes of the Forest* (Fox), *After Your Own Heart* (Fox), *Sky High* (Fox), *Stepping Fast* (Fox), *Up and Going* (Fox), *The Deadwood Coach* (Fox), *For Big Stakes* (Fox), *Dick Turpin* (Fox), *The Lucky Horseshoe* (Fox), *The Everlasting Whisper* (Fox), *Tony Runs Wild* (Fox), *The Great K & A Train Robbery* (Fox), *The Canyon of Light* (Fox), *The Circus Ace* (Fox), *Tumbling River* (Fox), *The Silver Valley* (Fox), *Arizona Wildcat* (Fox), *Daredevils Reward* (Fox), *Horseman of the Plains* (Fox), *The Cowboy King*, *Painted Post* (Fox), *Hills Chevenne*, *Destry Rides Again* (Univ, his first talkie), *Rider of Death Valley* (Univ), *My Pal the King* (Univ), *Pony Boy* (Univ), *Fourth Horseman* (Univ).

**MONTENEGRO,** Conchita. B. San Sebastian, Spain, Sept. 11, 1912. Dark hair, dark eyes. Ht. 5 ft. 3 in. Ed. in Madrid.

Convinced her family of her dancing talents by her performance in a charity play. Was then given all encouragement and soon danced her way to Paris, Nice, London and Berlin, and eventually to Hollywood, at the instigation of a M.G.M. executive. Film debut in Paris, 1928. American screen debut in a small part in *Strangers May Kiss* (M.G.M., 1931).

Also Played in: *Never the Twain Shall Meet* (M.G.M.), *Paid To Love* (Fox), *The 'Cisco Kid* (Fox), *The Gay Caballero* (Fox, also Spanish version).

**MONTGOMERY,** Robert. Real name Henry Montgomery, Jun. B. Beacon, N.Y., May 21, 1904. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 6 lb. Ed. boarding school, New York. M. Elizabeth Bryan Allen, 1928.

The untimely death of his father compelled him to curtail his studies and obtain a job on the railway. Later went to sea, then, coming back to land, became assistant property-man in a theatre, and finally an actor. After brief experience on the stage made his appearance in motion pictures, one of his best performances being in *Inspiration* (M.G.M., 1930).

Also Played in: *College Days* (M.G.M.), *So This is College* (M.G.M.), *Untamed* (M. G. M.), *Transatlantic*

(Fox), *On the Set* (M.G.M.), *Father's Day* (M.G.M.), *The Single Standard* (M.G.M.), *Three Live Ghosts* (U.A.), *Divorcee* (M.G.M.), *Free and Easy* (M.G.M.), *Our Blushing Brides* (M.G.M.), *War Nurse* (M.G.M.), *Big House* (M.G.M.), *Richest Man in the World* (M.G.M.), *Love in the Rough* (M.G.M.), *The Easiest Way* (M.G.M.), *Strangers May Kiss* (M.G.M.), *Shipmates* (M.G.M.), *Man in Possession* (M.G.M.), *Private Lives* (M.G.M.), *Lovers Courageous* (M.G.M.), *But the Flesh is Weak* (M.G.M.), *Letty Lynton* (M.G.M.), *Blondie of the Follies* (M.G.M.), *Tinfoil* (M.G.M.).

**MOORE,** COLLEEN. Real name, Kathleen Morrison. B. Port Huron, Mich. Reddish-brown hair, brown eyes. Ht. 5 ft. 3 in. Wt. 7 st. 7 lb. Ed. Holy Name Convent, Tampa, Fla.; Detroit Conservatory of Music. M. (1) John McCormick, Aug. 1, 1923; dissolved 1930; (2) A. P. Scott, Feb. 1932.

Entered motion pictures in 1917 with a six months' contract signed by the Griffith's Fine-arts Company. Her first experience of screen work was opposite Robert Harron in *The Bad Boy* (Fine-Arts Triangle). It was *Flaming Youth* (F.N., 1923) which established her. After some years absence from the screen M.G.M. brought her back under contract (1932).

ALSO PLAYED IN: *Little Orphan Annie* (Selig), *So Long, Letty* (Christie), *Dinty* (F.N.), *Come On Over* (Goldwyn), *Wallflower* (Goldwyn), *Slippy McGee* (F.N.), *The Huntress* (F.N.), *Painted People* (F.N.), *The Perfect Flapper* (F.N.), *Flirting with Love* (F.N.), *So Big* (F.N.), *Sally* (F.N.), *The Desert Flower* (F.N.), *We Moderns* (F.N.), *Irene* (F.N.), *Ella Cinders* (F.N.), *It must be Love* (F.N.), *Twinkletoes* (F.N.), *Orchids and Ermine* (F.N.), *Naughty but Nice* (F.N.), *Her Wild Oat* (F.N.), *Lilac Time* (F.N.), *Happiness Ahead* (F.N.), *Oh Kay* (F.N.), *Synthetic Sin* (F.N.), *That's a Bad Girl* (F.N.), *Smiling Irish Eyes* (F.N.), *Why be Good?* (F.N.), *Footlights and Fools* (F.N.).

**MOORE,** DICKIE. B. Los Angeles, Sept. 12, 1926.

A favourite child actor. Screen debut when eleven months old with John Barrymore in *The Beloved Rogue* (U.A.).

ALSO PLAYED IN: *Disorderly Conduct* (Fox), *So Big* (Warner), *The Expert* (Warner), *Divine Love* (Foy), *Winner Take All* (Warner), *Gentleman for a Day* (Warner), *Million Dollar Legs* (Para), *Son of the Gods* (F.N.), *Seed* (Fox), *The White Man* (M.G.M.), *Star Witness* (Warner), *Husband's Holiday* (Para), *Blonde Venus* (Para), *Fireman Save my Child* (F.N.), *Cauliflower Alley* (Col).

**MOORE,** EVA. B. Brighton, Feb. 9, 1870. Ed. Brighton. M. H. V. Esmond; 2 children, Jack and Jill.

Stage debut London, 1887, in *Proposals*. A long and successful career on the London and provincial stages followed and in May, 1931, went to Hollywood to join her daughter, Jill Esmond (wife of Laurence Olivier).

PLAYED IN: *Brown Sugar* (Twickenham), *But the Flesh is Weak* (M.G.M.), *The Old Dark House* (Univ), *The Crimson Circle* (Era), *Chu Chin Chow* (Wilcox), *The Great Well* (Ideal), *Motherland* (Samuelson).

**MOORE,** MATT. B. County Meath, Ireland, 1888. Auburn hair, brown eyes. Ht. 5 ft. 10 in. Wt. 10 st. 10 lb. Ed. Toledo, Ohio.

Following brief experience on the stage, entered motion pictures, one of his early productions being *Traffic in Souls* (Univ).

ALSO PLAYED IN: *Pride of Clan His Jazz Bride* (Warner), *The First Year* (Fox), *Cave Man* (Warner), *Three Weeks in Paris* (Warner), *Early to Wed* (Fox), *Mystery Club* (Univ), *Summer Bachelors* (Fox), *Married Alive* (Fox), *Tilly the Toiler* (M.G.M.), *Ambrose Applejohn's Adventure* (M.G.), *The Unholy Three* (M.G.), *Beware of Blondes* (Col), *Phyllis of the Follies* (Univ), *Coquette* (U.A.), *Side Street* (Fox), *King of Kings* (De Mille), *Call of the West* (Col), *The Squealer* (Col), *Penrod and Sam* (F.N.), *Front Page* (Col), *Cock of the Air* (Col), *Married in Haste* (Radio), *Rain* (Col), *Pride of the Legion* (Tec-Art), *Little Orphan Annie* (Pathé).

**MOORE,** OWEN. B. County Meath, Ireland, 1886. Black hair, brown eyes. Ht. 5 ft. 10 in. Wt. 10 st. 10 lb. Ed. Toledo, Ohio. M. (1) Mary Pickford; div.; (2) Kathryn Perry.

Following few parts as juvenile in stock companies, entered motion pictures (1910). Among his earliest films was *Crimson Gardenia* (Goldwyn, 1919).

ALSO PLAYED IN: *A Coney Island Princess* (Para), *Little Boy Scout* (Para), *A Girl like that* (Para), *Piccadilly Jim* (Select), *The Poor Simp* (Selznick), *Chicken in the Case* (Selznick), *Love is an Awful Thing* (Selznick), *Reported Missing* (Selznick), *Thundergate* (F.N.), *Silent Partner* (Para), *Modern Matrimony* (Selznick), *Her Temporary Husband* (F.N.), *Torment* (F.N.), *East of Broadway* (Pathé), *High Voltage* (Pathé), *Camille of the Barbary Coast* (Pathé), *Go Straight*

Schulberg), *The Parasite* (Schulberg), *Trelawney of the Wells* (M.G.M.), *Blackbird* (M.G.M.), *Road to Mandalay* (M.G.M.), *Skyrocket* (Pathé), *Money Talks* (Fox), *Red Mill* (M.G.M.), *Taxi Dancer* (M.G.M.), *Women Love Diamonds* (M.G.M.), *Becky* (M.G.M.), *Tea for Three* (M.G.M.), *The Actress* (M.G.M.), *Stolen Love* (Radio), *Husbands for Rent* (Warner), *Side Street* (Fox), *What a Widow* (U.A.), *Outside the Law* (Univ), *Extravagance* (Tiffany), *Hush Money* (Fox), *As You Desire Me* (M.G.M.).

**MOORE,** Tom. B. County Meath, Ireland, 1885. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 5 lb. Ed. Toledo, Ohio. M. (1) Alice Joyce; (2) Eleanor Merry, 1931.

Long stage experience preceded his film debut with the Kalem Company. One of his earliest films was *The Cowboy and the Lady* (Para, 1922).

Also Played in: *City of Comrades* (Goldwyn), *Dub* (Para), *From the Ground Up* (Goldwyn), *Stop Thief* (Goldwyn), *The Great Accident* (Goldwyn), *Hold Your Horses* (Goldwyn), *Made in Heaven* (Goldwyn), *Mr. Barnes of New York* (Goldwyn), *Pawned* (Selznick), *Marriage Morals* (Weber-North), *Harbour Lights* (Pathé), *Rouged Lips* (M.G.M.), *The Yellowback* (Radio), *Big Brother* (Para), *Manhandled* (Para), *One Night in Rome* (M.G.M.), *Dangerous Money* (Para), *Troubled with Wives* (Para), *Adventure* (Para), *Pretty Ladies* (M.G.M.), *On Thin Ice* (Warner), *Syncopating Sue* (F.N.), *Good and Naughty* (Para), *The Clinging Vine* (Pathé), *Kiss for Cinderella* (Para), *The Song and Dance Man* (Para), *The Love Thrill* (Univ), *The Wise Wife* (Pathé), *Cabaret* (Para), *Anybody Here Seen Kelly?* (Univ), *The Siren* (Col), *His Last Haul* (Radio), *Side Street* (Fox), *The Woman Racket* (M.G.M.), *The Costello Murder Case* (W.W.), *Last Parade* (Col), *Lights and Shadows* (M.G.M.), *Cannonball Express* (W.W.), *The Warning Shadow* (Peerless), *Second Fiddle* (Radio).

**MOOREHEAD,** Natalie. B. Pittsburg, Pa. Blonde hair, blue eyes. Ht. 5 ft. 1½ in. Ed. Peabody High School, Pittsburg.

Following brief stage experience was signed up on a Fox contract, one of her earliest films being *Through Different Eyes* (Fox, 1929).

Also Played in: *Girl from Havana* (Educ), *Trusting Wives* (Educ), *Furies* (F.N.), *Benson Murder Case* (Para), *Divorce Among Friends* (Warner), *Manslaughter* (Para), *Captain Thunder* (Warner), *Average Husband* (Educ), *Cross Examination* (Artclass), *Hook, Line and Sinker* (Radio), *The Menace* (Col), *Unwanted* (Col), *Unholy Night* (M.G.M.), *The Deceiver* (Col), *Phantom of Paris* (M.G.M.), *Maker of Men* (Col), *Three Wise Girls* (Col), *Dance, Fools, Dance* (M.G.M.), *Women Men Marry* (Headline), *Romeo in Pyjamas* (M.G.M.), *My Past* (Warner), *Discarded Lovers* (Tower), *The Stoker* (Allied), *Lovebound* (New World Peerless), *Gigolette* (Tec-Art), *The Fighting Gentleman* (International).

**MORAN,** Lee. B. Chicago, Ill., June 23, 1890. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 9 st. 9 lb. Ed. Chicago High School; St. Ignatius College. M. Bernice Beatrice Sibeck; 1 dau., Mary Jane (1920).

Following brief stage experience in musical comedy he entered pictures in 1909 and for ten years starred in the Lyons-Moran Comedies.

Also Played in: *Alimony Annie* (Warner), *Syncopating Sue* (F.N.), *Her Big Night* (Univ), *Ladies of the Night Club* (Tiffany), *Show Girl* (F.N.), *Glad Rag Doll* (Warner), *Gold Diggers of Broadway* (Warner), *Show of Shows* (Warner), *Dance Hall* (Radio), *Children of the Ritz* (F.N.), *Trelawney of the Wells* (M.G.M.), *Outcast* (F.N.), *Madonna of Avenue A* (Warner), *No Defence* (Warner), *On With the Show* (Warner), *Sweet Mama* (F.N.), *Pardon My Gun* (Pathé), *Hide Out* (Univ), *The Aviator* (Warner), *Golden Dawn* (Warner), *Mammy* (Warner), *The Genius* (Warner), *Caught Plastered* (Radio), *Racetrack* (Tiffany), *Conflict* (F.N.), *A Soldier's Plaything* (Warner), *Stowaway* (Univ), *Exposure* (Premier), *Fighting Gentleman* (International).

**MORAN,** Lois. Real name, Lois Darlington Dowling. B. Pittsburg, Pa., Mar. 1, 1909. Blonde hair, dark-blue eyes. Ht. 5 ft. 2 in. Wt. 7 st. 10 lb. Ed. Linden Hall Seminary, Greensburg; Lycee de Tours, France.

Danced for two years in the Opera House, Paris. Later in New York. Returned to Paris and began her screen career in *La Gallerie des Moustris*. American film debut, *Stella Dallas* (U.A., 1925).

Also Played in: *Just Suppose* (F.N.), *Reckless Lady* (F.N.), *The Prince of Tempters* (F.N.), *Padlocked* (Para), *God Gave Me Twenty Cents* (Para), *Whirlwind of Youth* (Para), *The Road to Mandalay* (M.G.M.), *Irresistible Lover* (Univ), *The Music Master* (Fox), *Publicity Madness* (Fox), *Sharp Shooters* (Fox), *Love Hungry* (Fox), *Don't Marry* (Fox), *Making the Grade* (Fox), *River Pirate* (Fox), *Blindfold* (Fox), *False Colours* (Fox), *Joy Street*

(Fox), *Behind that Curtain* (Fox), *True Heaven* (Fox), *Words and Music* (Fox), *Not Damaged* (Fox), *Mammy* (Warner), *Song of Kentucky* (Fox), *Men in Her Life* (Col), *Under Suspicion* (Fox), *Transatlantic* (Fox), *The Spider* (Fox), *West of Broadway* (M.G.M.)

**MORAN,** Polly. Real name, Pauline Theresa Moran. B. Chicago, Ill. Dark brown hair, blue eyes. Ht. 5 ft. 4 in. Wt. 9 st. 8 lb. Ed. St. Patrick's; Chicago public schools.

At an early age she got her first theatrical opportunity after an agent had seen her clowning antics at school. Toured Europe and South Africa extensively before going to Hollywood and settling down in the motion picture industry. Made her debut in a Mack Sennett comedy, *The Janitor.*

Also Played in: *Callahans and the Murphys* (M.G.M.), *London after Midnight* (M.G.M.), *The Enemy* (M.G.M.), *Buttons* (M.G.M.), *Rose Marie* (M.G.M.), *Bringing up Father* (M.G.M.), *Telling the World* (M.G.M.), *Show People* (M.G.M.), *Beyond the Sierras* (M.G.M.), *Shadows of the Night* (M.G.M.), *Honeymoon* (M.G.M.), *China Bound* (M.G.M.), *Hot for Paris* (Fox), *Chasing Rainbows* (M.G.M.), *The Bishop Murder Case* (M.G.M.), *Those Three French Girls* (M.G.M.), *The Girl Said No* (M.G.M.), *Unholy Night* (M.G.M.), *Hollywood Review* (M.G.M.), *Caught Short* (M.G.M.), *It's a Wise Child* (M.G.M.), *Guilty Hands* (M.G.M.), *Reducing* (M.G.M.), *Remote Control* (M.G.M.), *Way for a Sailor* (M.G.M.), *Politics* (M.G.M.), *Way Out West* (M.G.M.), *The Passionate Plumber* M.G.M.), *Prosperity* (M.G.M.).

**MORENO,** Antonio. B. Madrid, Spain. Black hair, brown eyes. Ht. 5 ft. 10 in. Wt. 12 st. 7 lb. Ed. public schools in Northampton, New York and Los Angeles. M. (1) Rosita Moreno; div; (2) Daisy Danziger.

Screen debut, 1914, one of his best-known films being *Mare Nostrum* (Ingram, 1926). Came to England to play with Dorothy Gish in *Madame Pompadour* (B.I.P.).

Also Played in: *The Temptress* (M.G.M.), *Midnight Taxi* (Warner), *Adoration* (F.N.), *Careers* (F.N.), *Synthetic Sin* (F.N.), *The Air Legion* (Radio), *One Mad Kiss* (Fox), *Romance of the Rio Grande* (Fox), *Beverley of Graustark*, *Rough Romance* (Fox).

**MORENO,** Rosita. B. Madrid, Spain, March 18, 1910. Chestnut hair, brown eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 7 lb. M. Antonio Moreno; div.

Made her professional stage debut as a dancer in Buenos Aires, 1918. Appeared in the United States for the first time in vaudeville, 1925. Made her way to Hollywood, where she was given a part in *Slightly Scarlet* (Para, 1930).

Also Played in: *The Santa Fe Trail* (Para), *Her Wedding Night* (Para), *Paramount on Parade* (Para), *Sea God* (Para), *Gay People*, *The Law Rides West* (Para), *Stamboul* (Para-Brit).

**MORLEY,** Karen. Real name, Mildred Linton. B. Ottawa, Iowa. Light brown hair, hazel eyes. Ht. 5 ft. 4 in. Wt. 7 st. 6 lb. Ed. University of California.

Is said to have got her first screen opportunity by reading Greta Garbo's lines before the microphone when the great star was absent from the set. Her voice reproduced so well and her appearance so impressed the directors that she was promptly given the part of Liane in *Inspiration* (M.G.M., 1930).

Also Played in: *Daybreak* (M.G.M.), *Politics* (M.G.M.), *High Stakes* (Radio), *Never the Twain Shall Meet* (M.G.M.), *Lullaby* (M.G.M.), *Scarface* (Col), *Arsene Lupin* (M.G.M.), *Mata Hari* (M.G.M.), *Cuban Love Song* (M.G.M.), *Are You Listening?* (M.G.M.), *Man About Town* (Fox), *Mad Masquerade* (M.G.M.), *Phantom of Crestwood* (Radio), *Mask of Fu Manchu* (M.G.M.).

**MORRIS,** Chester. B. New York City, Feb. 16, 1901. Black hair, grey eyes. Ht. 5 ft. 9 in. Ed. Lincoln School, Mt. Vernon; Art Students' League in New York. M. Sue Kilbourne; 1 son, 1 dau.

Gained his first theatrical experience, when, as a high school student, he joined a Westchester Players Stock Company, Mount Vernon. Later, at the age of sixteen, he played his first professional part as a man of 35 in *The Copperhead.* Screen debut, 1928, in the role of Chick Williams in *The Perfect Alibi* (U.A.).

Also Played in: *Fast Life* (F.N.), *Woman Trap* (Para), *A Second Choice* (Warner), *Playing Around* (F.N.), *The Big House* (M.G.M.), *Divorcee* (M.G.M.), *The Case of Sergeant Grischa* (Radio), *She Couldn't Say No* (Warner), *The Bat Whispers* (U.A.), *Corsair* (U.A.), *Cock of the Air* (U.A.), *The Miracle Man* (Para), *Red Headed Woman* (M.G.M.), *Breach of Promise* (W.W.).

**MOWBRAY,** Alan. B. London. Dark brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 11 lb.

Is a Londoner, and after the Great War, joined provincial touring companies.

A part in Shaw's *Apple Cart* took him to New York. From there he went to Hollywood.

PLAYED IN: *God's Gift to Women* (Warner), *The Man in Possession* (M.G.M.), *Alexander Hamilton* (Warner), *Silent Witness* (Fox), *Nice Women* (Univ), *Guilty Hands* (M.G.M.), *Lovers Courageous* (M.G.M.), *Honour of the Family* (F.N.), *World and the Flesh* (Para), *Man about Town* (Fox), *Winner Take All* (Warner), *Jewel Robbery* (Warner), *Two Against the World* (Warner), *The Man from Yesterday* (Para), *The Man Called Back* (Tiffany), *Sherlock Holmes* (Fox).

**MOYLAN,** CATHERINE. B. Dallas, Texas, 1910. Blonde hair, green eyes. Ht. 5 ft. 2½ in. Wt. 7 st. 10 lb. Ed. Bryan Street High School, Dallas.

Following the winning of a two-thousand dollar beauty contest in Dallas, was signed by Ziegfeld as a showgirl.

PLAYED IN: *Our Blushing Brides* (M.G.M.), *The Devil's Cabaret* (M.G.M.), *Way Out West* (M.G.M.), *Easy Going* (M.G.M.), *Spring Fever*.

**MULHALL,** JACK. B. Wappingers Falls, New York, Oct. 7, 1894. Brown hair, blue eyes. Ht. 5 ft. 11 in. Wt. 10 st. 12 lb. Ed. Wappingers Falls High School; St. Mary's Academy. M. Evelyn Wians.

Began his career in stock companies, playing boy parts, and later juvenile lead in various New York productions. His first appearance in pictures was in Hal Reed's *Cold Cash*.

ALSO PLAYED IN: *Subway Sadie* (F.N.), *Just Another Blonde* (F.N.), *Man Crazy* (F.N.), *The Crystal Cup* (F.N.), *Within the Law* (F.N.), *Lady Be Good* (F.N.), *The Butter and Egg Man* (F.N.), *Ladies' Night in a Turkish Bath* (F.N.), *Waterfront* (F.N.), *Naughty Baby* (F.N.), *Children of the Ritz* (F.N.), *Dark Streets* (F.N.), *Twin Beds* (F.N.), *Two Weeks Off* (F.N.), *Song of Songs* (Warner), *In the Next Room* (F.N.), *Murder Will Out* (F.N.), *Road to Paradise* (F.N.), *Show Girl in Hollywood* (F.N.), *The Golden Calf* (Fox), *The Fall Guy* (Radio), *Night Beat* (Mayfair), *Murder at Dawn*, (Big Four), *For the Love of Lil* (Col), *Sally of the Subway* (Mayfair), *Lover Come Back* (Col), *Passport to Paradise* (Mayfair), *Hell's Headquarters* (Mayfair), *Death Ray* (Pathé), *Love Bound* (Peerless)

**MULLER,** RENATE. B. Munich. Fair hair, brown eyes. Ht. 5 ft. 5 in. Ed. Munich.

Following long experience on the German stage, made her screen debut in 1927, and has since played opposite Emil Jannings. Came to England, Oct., 1931, and soon after was signed up by Victor Saville to play the lead in *Sunshine Susie* (Gains, 1932).

ALSO PLAYED IN: *Revolution in a Reformatory* (U.F.A.), *Marry Me* (Gains), *Concert in Sans Souci* (U.F.A.), *Darling of the Gods* (German), *The Black Hussar* (German), *Slightly Indiscreet* (U.F.A.).

**MUNDIN,** HERBERT. B. St. Helens, Lancs, Aug. 21, 1898. Ed. St. Albans Grammar School. M. Hilda Hoyes; div.

It was as a member of a concert party at Boulogne in 1919 that he first began delighting audiences with his funny antics. Later came to London, where he starred in a number of plays. Film debut in England, after a tour of Australia. Although his films were received with tremendous enthusiasm by Press and public alike, such little use was made of his talents in England that, like hosts of other English actors before him, he crossed the Atlantic and scored instant successes in Hollywood.

ALSO PLAYED IN: *Enter the Queen* (Fox-Brit), *Wrong Mr. Perkins* (Fox-Brit), *We Dine at Seven* (Fox-Brit), *Peace and Quiet* (Fox-Brit), *East Lynne on the Western Front* (Welsh-Pearson), *Silent Witness* (Fox), *Devil's Lottery* (Fox), *Trial of Vivienne Ware* (Fox), *Almost Married* (Fox), *Bachelor's Affair* (Fox), *One Way Passage* (Warner), *Chandu the Magician* (Fox), *Sherlock Holmes* (Fox), *Cavalcade* (Fox).

**MUNI,** PAUL. Real name, Muni Weisenfreund. B. Lemberg, Austria, Oct. 14, 1895. Brown hair, brown eyes. Ht. 5 ft. 9 in. Wt. 11 st. 1 lb. Ed. public schools in New York and Cleveland. M. Bella Finkel, May, 1921.

Joined the Yiddish Art Theatre in New York, 1908. Played with that company for four years, then in other Yiddish Theatres, until he was invited to play in *We Americans*. Began his motion picture career with Fox in 1928. Won stardom overnight by his playing of *Scarface* (U.A., 1932).

PLAYED IN: *Valiant* (Fox), *Seven Faces* (Fox), *I'm a Fugitive* (Warner).

**MURRAY,** MAE. Real name, Marie Adrienne Koenig. B. Portsmouth, Virginia, May 10, 1894. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt. 7 st. 12 lb. Ed. New York City. M. (1) William Schwencker; (2) Jay O'Brien,

div.; (3) Robert Leonard, div.; (4) Prince David Mdivani, 1926. 1 son.

Was at one time a Ziegfeld Follies girl and achieved success on the stage before making her motion picture debut as a double for a then famous star.

PLAYED IN: *The Gilded Lady* (Robert Leonard Prod), *To Have and to Hold* (Para), *On With the Dance* (Para), *Idols of Clay* (Para), *Peacock Alley* (Metro), *Fashion Row* (Metro), *Mlle. Midnight* (Metro-Goldwyn), *The Merry Widow* (M.G.M.), *The Masked Bride* (M.G.M.), *Valencia* (M.G.M.), *Altars of Desire* (M.G.M.), *Bachelor Apartment* (Radio), *High Stakes* (Radio).

**MYERS,** CARMEL. B. San Francisco, Cal., April 4, 1901. Red hair, green eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. Ed. Los Angeles High School. M. (1) I. N. Kornblum 1919; div.; (2) Ralph H. Blum, June, 1929.

Following a brief appearance on the stage entered motion pictures in 1917, as a protégée of D. W. Griffith. One of her earliest appearances before the camera was in *The Matrimaniac* (Fine-Arts Triangle, 1916), with Douglas Fairbanks.

ALSO PLAYED IN: *Stage Struck* (Fine-Arts Triangle), *Might and the Man* (Fine-Arts Triangle), *The Haunted Pyjamas* (Metro), *Sirens of the Sea* (Univ), *My Unmarried Wife* (Univ), *All Night* (Univ), *A Society Sensation* (Univ), *The Famous Mrs. Fair* (Metro), *The Dancer of the Nile* (Radio), *Slave of Desire* (Goldwyn), *Law Against Law* (Goldwyn), *Beau Brummel* (Warner), *Ben Hur* (M.G.M.), *A Certain Young Man* (M.G.M.), *The Demi-Bride* (M.G.M.), *The Understanding Heart* (M.G.M.), *Sorrell and Son* (U.A.), *The Girl from Rio* (Gotham), *Prowlers of the Sea* (Tiffany), *Four Walls* (M.G.M.), *The Song of Love* (M.G.M.), *The Ghost Talks* (Fox), *Careers* (F.N.), *The Careless Age* (F.N.), *Dream of Love* (M.G.M.), *Red Sword* (Radio), *He Did His Best* (Para), *Broadway Scandals* (Col), *Ship from Shanghai* (M.G.M.), *Lady Surrenders* (Univ), *The Lion and the Lamb* (Col), *Svengali* (Warner), *The Mad Genius* (Warner), *Pleasure* (Artclass), *Chinatown After Dark* (Action), *Nice Women* (Univ), *No Living Witness* (Mayfair).

## N

**NAGEL,** CONRAD. B. Keokuk, Iowa, March 16, 1897. Fair hair, blue eyes. Ht. 6 ft. Wt. 11 st. 6 lbs. Ed. Highland Park College. M. Ruth Helms, 1919, 1 dau.

After brief experience on the stage entered motion pictures in William A. Brady's screen production of *Little Women* (Para, 1919). Served in the U.S. Navy during the war.

ALSO PLAYED IN: *The Fighting Chance* (Lasky), *Three Weeks* (M.G.M.), *Tess of the D'Ubervilles* (M.G.M.), *The Snob* (M.G.M.), *The Waning Sex* (M.G.M.), *Tin Hats* (M.G.M.), *Thirteenth Chair* (M.G.M.), *Grumpy* (Para), *The Impossible Mrs. Bellew* (Para), *Romance of a Queen* (M.G.) *Red Wine* (Fox), *The Idle Rich* (M.G.M.), *Kid Gloves* (Warner), *The Kiss* (M.G.M.), *Dynamite* (M.G.M.), *Hollywood Review* (M.G.M.), *Redemption* (M.G.M.), *The Ship from Shanghai* (M.G.M.), *Numbered Men* (F.N.), *The Second Wife* (Radio), *Dubarry, Woman of Passion* (U.A.), *One Romantic Night* (U.A.), *Divorcee* (M.G.M.), *The Lady Surrenders* (Univ), *Son of India* (M.G.M.), *Right of Way* (F.N.), *Bad Sister* (Univ), *East Lynne* (Fox), *The Reckless Hour* (F.N.), *Three Who Loved* (Radio), *The Pagan Lady* (Col), *Hell Divers* (M.G.M.), *The Man Called Back* (Tiffany), *After Divorce* (M.G.M.), *Kongo* (M.G.M.),

**NAISH,** CARROL. B. New York City, Jan. 21, 1901. Black hair, brown eyes. Ht. 5 ft. 9½ in. Wt. 10 st. 12 lb. Ed. St. Cecilia's Academy, New York City. M. Gladys Heaney.

Was for seven years on the stage. Played for a time with Gaby Deslys in Paris. Has played also in vaudeville and extensively in stock companies. Entered pictures 1930, having been brought from New York by Fox. His first film for them was *Cheer Up and Smile.*

ALSO PLAYED IN: *Double Cross Roads* (Fox), *Good Intentions* (Fox), *Scotland Yard* (Fox), *The Queen's Husband* (Radio), *Homicide Squad* (Universal), *The Beast of the City* (M.G.M.), *Kick In* (Para), *To-night or Never* (U.A.), *Ladies of the Big House* (Para), *Gun Smoke* (Para), *The Honourable Mr. Wong* (F.N.), *Lost Men* (Univ), *The Mouthpiece* (Warner), *Two Seconds* (Warner), *Working Wives* (Warner), *It's Tough to be Famous* (F.N.), *The Famous Ferguson Case* (F.N.), *Tiger Shark* (F.N.), *Merry-go-Round* (Univ), *No Living Witness* (Mayfair), *Kid From Spain* (U.A.),

**NAPIER,** DIANA. Real name, Molly Ellis. B. Bath, 1908. Auburn hair, green eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. Malvern Girls' College; Paris.

Under the name of "Molly Ellis" she became well known as a writer of short stories, and was also seen on the stage in

minor parts under the same name. Recently received a five years' contract from London Film Productions.

PLAYED IN : *Wedding Rehearsal* (London Film Pro), *Girl from Maxim's* (London Film Pro).

**NARES,** OWEN. B. Maiden Erleigh, Berks, Aug. 11, 1888. Fair hair, blue eyes. Ht. 6 ft. Wt. 11 st. 10 lb. Ed. Reading College. M. Marie Polini; 2 sons.

Stage debut 1908, and soon became known as a theatre idol Screen debut in "silent" days, among his earliest talkies being *The Middle Watch* (B.I.P., 1931).

ALSO PLAYED IN : *Edge o' Beyond, The Man Who Won, This Woman Business, A Temporary Gentleman* (all silent), *Woman Between* (B.I.P.), *Sunshine Susie* (Gains), *Loose Ends* (B.I.P.), *Aren't We All?* (Para-Brit), *The Impassive Footman* (A.R.P.), *Frail Women* (Twickenham), *The Love Contract* (B. & D.), *There Goes the Bride* (B.L.), *Where is This Lady?* (Amalgamated Films Association).

**NEAGLE,** ANNA. Real name, Marjorie Robertson. B. Essex, 1908. Fair hair, blue eyes. Ed. St. Albans High School.

Was at one time a teacher of gymnastics and ballroom dancing. On one occasion was a finalist in a world's ballroom dancing championship. Theatrical debut, *Charlot's Revue*, 1926. Film debut, *Should a Doctor Tell?* (B.L., 1930).

ALSO PLAYED IN : *Chinese Bungalow, Good-night Vienna* (B. & D.), *Flag Lieutenant* (B. & D.), *The Little Damozel* (B. & D.).

**NEDELL,** BERNARD JAY. B. New York City, Oct. 14, 1897. Black hair, blue eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Central High School, Cleveland, Ohio; Western Reservoir University, Cleveland. M. Olive Blakeney; 1 dau. (first American child to be christened in the Chapel of Windsor Castle).

Trained when a youngster to be a violinist. Was, however, much too fascinated by the stage to pay much attention to his studies, and ignoring his parents' ideas entirely, became an actor in a repertory company. One day visited the old Biograph company and began his film career as an extra. Is generally cast in villainous roles which, he confesses, he much prefers.

PLAYED IN : *The Silver King* (Gains), *The Man from Chicago* (B.I.P.), *Shadows* (B.I.P.), *Innocents of Chicago* (B.I.P.), *A Knight in London* (Ludwig-Blattner), *Return of the Rat*, (Gains), *Call of the Sea* (Twickenham).

**NEGRI,** POLA. B. Poland. Black hair, hazel eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. Ed. Poland. M. (1), Baron Popper; div.; (2), Count Eugene Domski; div. 1921; (3), Prince Serge Mdivani; div. April, 1931.

Achieved great success as a star of the Russian Imperial Ballet during the Tzarist régime, and later as an emotional actress. Her screen work in America made her world-renowned and, until the advent of the talkies, she was one of Hollywood's supreme actresses. Among her earliest pictures are *Dubarry* (German, Decla Bioskop 1919), *Passion* (F.N., 1920), *Gypsy Blood* (F.N., 1921). Came to England for a brief period in 1928 to appear in a British production which, however, was never shown.

ALSO PLAYED IN : *Donna* (Para), *The Charmer* (Para), *The Cheat* (Para), *Lily of the Dust* (Para), *Forbidden Paradise* (Para), *East of Suez* (Para), *Flower of the Night* (Para), *Crown of Lies* (Para), *Hotel Imperial* (Para), *Barbed Wire* (Para), *Women on Trial* (Para), *Secret Hour* (Para), *Three Sinners* (Para), *Loves of an Actress* (Para), *A Woman Commands* (Pathé).

**NEILSON-TERRY,** DENNIS. B. London, Oct. 21, 1895. P. Fred Terry; Julia Neilson. Ed. Felixstowe and Charterhouse. M. Mary Glynne; 2 daus. D. 1932.

A member of the famous Terry family and a nephew of the late Ellen Terry. First appeared on the stage at Drury Lane, 1906, as a page in *Much Ado About Nothing*. Appeared under the name of Derrick Dennis in London, 1911. Has toured extensively in the provinces and South Africa. Went to New York, 1925, to play at the Bijou Theatre. His death occurred during a South African tour.

PLAYED IN : *House of the Arrow* (Twickenham), *Murder at Covent Garden* (Twickenham), *77, Park Lane* (Famous Players Guild).

**NESBITT,** CATHLEEN. B. Cheshire, Nov. 24, 1889. Dark hair and eyes. Ht. 5 ft. 4 in. Wt. 8 st. Ed. Victoria College, Belfast; Liseux, France. M. Cecil B. Ramage. Nov. 1921; 2 children, Mark, b. 1923, Jennifer, b 1925.

Made her first stage appearance, 1910, while still a pupil of Rosina Filippi. Made her first appearance in New York, 1911, as Molly Byrne in *The Well of the Saints*.

PLAYED IN : *Canaries Sometimes sing* (B. & D.) *The Frightened Lady* (Gains-B.L.).

**NEWALL,** Guy. B. Isle of Wight, May 25, 1885. M. (1) Ivy Duke; Nov. 1922; div.; (2) Mrs. Mary Newall; div. Nov. 1929.

Stage debut, London, 1911, in *Same Lodge*. Although he began his film career in 1912 and played in many subsequent silent films, it is probably due to the talkies that he has attained his present popularity with cinema-goers in this country. Has also directed a number of British films.

Played in: *Garden of Resurrection* (G. Clark), *Lure of Crooning Water* (G. Clark), *Duke's Son* (G. Clark), *Persistent Lovers* (G. Clark), *Bigamist* (G. Clark), *Boy Woodburn* (G. Clark), *Fox Farm* (G. Clark), *Maid of the Silver Sea* (G. Clark), *The Ghost Train* (Gains, silent), *Rodney Steps In* (Twickenham), *Potiphar's Wife* (B.I.P.), *The Marriage Bond* (A.R.P), *Road to Fortune* (Starcraft), *The Eternal Feminine* (Para-Brit).

Directed: *Testimony* (G. Clark), *Persistent Lovers* (G. Clark), *Chin Chin Chinaman* (Realart), *The Chinese Puzzle* (Twickenham), *The Other Mrs. Phipps* (Twickenham).

**NEWCOMB,** Mary. B. North Adams, Mass, U.S.A., Aug. 24, 1897. Ed. Privately at home. M. (1) Robert Edeson; div.; (2) A. H. Higginson.

Made her first public appearance at Pittsburg, 1918, as Constance Weems in *Sick-a-Bed*. Appeared in London, 1928, in *Jealousy*. Talkie debut *Frail Women* (Twickenham, 1932).

Also Played in: *The Marriage Bond* (A.R.P.), *Women Who Play* (Para-Brit).

**NEWELL,** David. B. Carthage, Missouri, Jan. 23, 1905. Dark brown hair, dark eyes. Ht. 6 ft. 2 in. Wt. 13 st. 11 lb. Ed. Grammar School, Pueblo; Denver; High School, Chicago; University of Missouri.

Stage career began 1926. Travelled for four seasons with the Stuart Walker stock company, then on the Middle Western vaudeville circuits. Last theatrical appearance on Broadway with Ethel Barrymore in *The Kingdom of God*. Was given his first screen opportunity by Paramount, playing the juvenile lead in the mystery thriller, *A Hole in the Wall* (Para, 1929 not shown in Britain).

Also Played in: *The Marriage Playground* (Para), *Dangerous Curves* (Para), *Darkened Rooms* (Para), *Paramount on Parade* (Para), *Murder on the Roof* (Col), *Let's Go Native* (Para), *Busybody* (Para), *Just Like Heaven* (Tiffany), *The Runaway Bride* (Radio), *Woman Hungry* (F.N.), *The Flood* (Col), *Ten Cents a Dance* (Col), *The Challenge* (F.N.), *A Woman Commands* (Pathé), *New Morals for Old* (M.G.M.), *After Divorce* (M.G.M.).

**NEWLAND,** Mary. Formerly known as Lilian Oldland. B. Gloucester, Feb. 7, 1905. Dark hair, dark eyes. Ht. 5 ft. 5 in. M. Reginald Denham.

Stage debut as Therese in *Fata Morgana*. Screen experience in British silent films, among them being *The Secret Kingdom* (Stoll, 1925).

Also Played in: *The Flag Lieutenant* (Gains), *Passion Island* (Pathé-Brit.), *A Daughter in Revolt* (Nettlefold), *Virginia's Husband* (Nettlefold), *Further Adventures of the Flag Lieutenant* (Neo-Art), *The City of Youth*, *Jealousy* (Majestic), *The Officers' Mess* (Para-Brit), *To Oblige a Lady* (B.L.).

**NISSEN,** Greta. Real name, Grethe Ruzt-Nissen. B. Oslo, Norway, Jan. 30, 1906. Blonde hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 8 lb. Ed. Copenhagen, Denmark. M. Weldon Heyburn, March, 1932.

Began her stage career at the age of six, as an angel in a ballet. Studied dancing with Fokine and toured Europe. Went to America to take leading role in *Beggars on Horseback*, on Broadway. This led to a Paramount contract, and *In the Name of Love* (1925) was her first starring vehicle. Speaks English, French, Danish and German, in addition to her native Norwegian. Is also a sculptress and musician of note.

Also Played in: *The Wanderer* (Para), *Lost, a Wife* (Para), *Popular Sin* (Para), *Love Thief* (Univ), *Lucky Lady* (Para), *Lady of the Harem* (Para), *Blind Alleys* (Para), *Blonde or Brunette* (Para), *Butter and Egg Man* (F.N.), *Fazil* (Fox), *Ambassador Bill* (Fox), *Transatlantic* (Fox), *Women of All Nations* (Fox), *Good Sport* (Fox), *The Silent Witness* (Fox).

**NIXON,** Marian. B. Superior, Wisconsin, Oct. 20, 1904. Brown hair and eyes. Ht. 5 ft. Wt. 7 st. 2 lb. M. (1) Joe Benjamin 1925; div. 1926; (2) Edward Hillman, Aug. 1929.

Following brief experience of the stage made her screen debut with a three-month contract with Mack Sennett. Her first role was with Mary Pickford in *Rosita* (U.A., 1923), and then in *Kentucky Days* (Fox, 1924), opposite Dustin Farnum. Her performance in the latter was so good that Tom Mix persuaded Fox to sign her as his leading lady. One of her earliest Fox

films was *The Temple of Venus*. Under contract to that company, 1932.

ALSO PLAYED IN: *Cupid's Fireman* (Fox), *Big Dan* (Fox), *A Vagabond Trial* (Fox), *Just Off Broadway* (Fox), *The Last of the Duanes* (Fox), *Riders of the Purple Sage* (Fox), *I'll Show You the Town* (Univ), *Out All Night* (Univ), *The Four Flushers* (Univ), *The Symphony* (Univ), *Out of the Ruins* (F.N.), *Honeymoon Flats* (Univ), *Geraldine* (Pathé), *Show of Shows* (Warner), *Young Nowheres* (F.N.), *The Rainbow Man* (Para), *In the Headlines* (Warner), *Little Pal* (Warner), *General Crack* (Warner), *Courage* (Warner), *College Lovers* (F.N.), *Scarlet Pages* (F.N.), *The Lash* (F.N.), *Sweepstakes* (Radio), *Mixed Doubles* (Liberty), *Women Go On for Ever* (Tiffany), *Private Scandal* (Headline), *Charlie Chan's Chance* (Fox), *After Tomorrow* (Fox), *Amateur Daddy* (Fox), *Winner Take All* (Warner), *Rebecca of Sunnybrook Farm* (Fox), *Madison Square Garden* (Para), *Jubilo* (Fox),

**NOLAN,** MARY. Real name, Mary Imogen Robertson. B. Louisville, Kentucky, Dec. 18, 1905. Fair hair, green eyes. Ht. 5 ft. 5 in. Wt. 8 st. Ed. St. Joseph's Convent. M. Wallace Macready, 1931.

Following brief appearances on the stage in America, during which she had also been with Ziegfeld, came to Europe and appeared in three or four screen productions, among them being *Uneasy Money* and *The Viennese Lover*. Returning to America, was given the part of Molly in *Sorrell and Son* (U.A. 1927).

ALSO PLAYED IN: *West of Zanzibar* (M.G.M.), *Desert Nights* (M.G.M.), *Charming Sinners* (Para), *Eleven Who Were Loyal* (U.F.A.), *Shanghai Lady* (Univ), *Outside the Law* (Univ), *Undertow* (Univ), *Young Desire* (Univ), *File No. 113* (Allied), *Docks of San Francisco* (Mayfair), *Midnight Patrol* (Mono), *The Optimist* (Pathé), *X Marks the Spot* (Tiffany), *Arm of the Law* (Mono).

**NORRIS,** NEDRA. Real name, Nedra Gullette. B. 1914. Light brown hair, brown eyes. Ht. 5 ft. 3 in. Wt. 7 st. 2 lb.

Was signed up on contract by a Universal scout in New York, and immediately dispatched to Hollywood. After her first film grew homesick, returned to New York for a holiday and stayed at home for a long time.

PLAYED IN: *In the Bag* (Univ).

**NORTON,** BARRY. B. Buenos Aires, June 16, 1905. Black hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. in Paris; Colegio Internacional de Olivos, Buenos Aires.

Tramped the Hollywood studios many weeks before an opportunity came his way. First important screen role was a part in *The Lily* (Fox, 1926).

ALSO PLAYED IN: *What Price Glory?* (Fox), *Mother Knows Best* (Fox), *The Legion of the Condemned* (Para), *Sins of the Fathers* (Para), *The Four Devils* (Fox), *The Benson Murder Case* (Para, Spanish version), *Slightly Scarlet* (Para, (French and Spanish versions), *Dishonoured* (Para).

**NORTON,** BETTY. B. S. Africa. Blonde hair, blue eyes.

The daughter of a well-known theatrical manager, appeared with Mabel Normand as a child star. Travelled with her father's company all over the world. Had played on the stage in India, China, Japan and Java before coming to England, where she decided to return to a film career.

PLAYED IN: *Strip Strip Hooray* (B.I.P.), *The New Hotel* (P.D.C.), *Innocents of Chicago* (B.I.P.), *Josser Joins the Navy* (B.I.P.), *Josser in the Army* (B.I.P.).

**NOVARRO,** RAMON. Real name, Ramon Samaniegos. B. Durango, Mexico, Feb. 6, 1899. Son of Dr. Samaniegos, a dentist, and one of 15 children. Black hair, brown eyes. Ht. 5 ft. 8 in. Wt. 11 st. 1 lb. Ed. in Mexico.

Was heard singing in a Hollywood restaurant when Marion Morgan, a dance director, saw him and gave him a place in her vaudeville act. First screen appearance in *The Prisoner of Zenda* (Para, 1923).

ALSO PLAYED IN: *Trifling Women* (Metro), *Scaramouche* (M.G.M.), *Where The Pavement Ends* (Metro), *The Arab* (M.G.), *Thy Name is Woman* (M.G.M.,) *The Red Lily* (M.G.), *The Midshipman* (M.G.M.), *Ben Hur* (M.G.M., silent), *A Certain Young Man* (M.G.M.), *Lovers* (M.G.M.), *The Student Prince* (M.G.M.), *Road to Romance* (M.G.M.), *Forbidden Hour* (M.G.M.), *The Pagan* (M.G.M.), *The Flying Fleet* (M.G.M.), *Devil May Care* (M.G.M.), *In Gay Madrid* (M.G.M.), *The Call of the Flesh* (M.G.M., also French and Spanish versions), *Ben Hur* (M.G.M. sound), *Daybreak* (M.G.M.), *Son of India* (M.G.M.), *Mata Hari* (M.G.M.), *Impossible Lover* (M.G.M.).

**NOVELLO,** IVOR. B. Cardiff, Jan. 15, 1893. Black hair, dark brown eyes. Ht. 5 ft. 11 in. Ed. Magdalen College School, Oxford.

Well known on the London stage as actor, playwright and composer. Among his more notable compositions are *Keep the Home Fires Burning, The Laddie in Khaki, Dream Boat, Little Demoiselle, The*

*Valley* and *Megan*. Achieved success in British silent films, later in talkies. Signed a contract with M.G.M. in 1930 to write and act for them.

PLAYED IN: *The Call of the Blood* (Mercanton-Stoll), *Carnival* (Alliance), *The Bohemian Girl* (Harley-Knoles Production), *The Rat* (Gains), *Man Without Desire* (Atlas-Biocraft), *The Lodger* (Gains, silent version), *The Return of the Rat* (Gains), *The Triumph of the Rat* (Gains), *The White Rose* (U.A.), *Bonny Prince Charlie* (Gau), *Gallant Hussar* (Gains), *Downhill* (Gains), *The Vortex* (Gains), *The Constant Nymph* (Gains), *A Southsea Bubble* (Gains), *A Symphony in Two Flats* (Gains), *Once a Lady* (Para, American), *The Lodger* (Twickenham, sound).

**NUGENT,** EDDIE. Full name, Edward J. Nugent. B. New York City, Feb. 7, 1904. Dark brown hair, green eyes. Ht. 6 ft. ½ in. Wt. 10 st. 10 lb. Ed. New York City. Married; 1 dau., 1932.

Began his career by singing in the Metropolitan Opera Boys' Chorus. Later danced in Grauman's Million Dollar Theatre, New York. Made his screen debut with a part in *Our Dancing Daughters* (M.G.M., 1928). Now owns an antique shop in Hollywood.

ALSO PLAYED IN: *Star Witness* (Warner), *Bought* (Warner), *Man in Hobbles* (Tiffany), *Our Modern Maidens* (M.G.M), *The Duke Steps Out* (M.G.M.), *The Flying Fleet* (M.G.M), *The Bellamy Trial* (M.G.M.), *The Single Man* (M.G.M.), *Untamed* (M.G.M.), *Girl in the Show* (M.G.M.), *Bright Lights* (F.N.), *Young Sinners* (Fox), *Up Pops the Devil* (Para), *Loose Ankles* (F.N.), *Local Boy Makes Good* (F.N.), *The Scoop* (W.W.), *Second Fiddle* (Radio),

**NUGENT,** ELLIOTT. B. Dover, Ohio, Sept. 20, 1901. Fair hair, grey eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. Dover High School; Ohio State University. M. Norma Lee.

Began theatrical career as a child, playing in vaudeville on the Keith-Orpheum circuit. Later in stock with Stuart Walker company. First appearance in New York in *Dulcy*, 1921. Screen career began with the part of Eddie, *So This is College* (M.G.M., 1929).

ALSO PLAYED IN: *Wise Girls* (M.G.M.), *Father's Day* (M.G.M.), *Not So Dumb* (M.G.M.), *The Richest Man in the World* (M.G.M.), *The Single Standard* (M.G.M.), *The Unholy Three* (M.G.M.), *Sins of the Children* (M.G.M.), *Our Modern Maidens* (M.G.M.), *For the Love of Lil* (Col), *The Last Flight* (F.N.), *Behind Stone Walls* (Action Pictures), *Romance* (M.G.M.).

## O.

**OAKIE,** JACK. Real name, Lewis D. Offield. B. Sedalia, Mo. Nov. 12, 1903. Light brown hair, blue eyes. Ht. 5 ft. 11 in. Wt. 12 st. 2 lb. Ed. De La Salle High School, New York City.

Was cast in a charity show, 1919, which resulted in a partnership between him and Lulu McConnell, another member of the cast. This stage partnership held until 1927. Began his screen career with Universal, one of his earliest appearances being in *Finder's Keepers* (Univ, 1928).

ALSO PLAYED IN: *The Fleet's In* (Para), *Someone to Love* (Para), *Hard to Get* (F.N.), *Chinatown Nights* (Para), *Close Harmony* (Para), *The Dummy* (Para), *Fast Company* (Para), *The Man I Love* (Para), *Sweetie* (Para), *The Wild Party* (Para), *Sin Town* (Pathé), *Street Girl* (Radio), *Paramount on Parade* (Para), *Sap from Syracuse* (Para), *The Social Lion* (Para), *Hit the Deck* (Radio), *Let's Go Native* (Para), *Sea Legs* (Para), *June Moon* (Para), *Dude Ranch* (Para), *Touchdown* (Para), *The Gang Buster* (Para), *Dancers in the Dark* (Para), *Playing the Game* (Para), *Sky Bride* (Para), *Million Dollar Legs* (Para), *Once in a Lifetime* (Univ), *Madison Square Garden* (Para), *If I Had a Million* (Para).

**OAKMAN,** WHEELER. B. Virginia. Brown hair and eyes. Ht. 5 ft. 11 in. Wt. 12 st. 2 lb. Ed. Washington, D.C.

Following a few years' apprenticeship on the stage, made his debut in silent pictures many years ago. His reputation has been enhanced considerably by his performances in talking films.

PLAYED IN: *The Broken Mask* (Anchor), *The Half Breed* (F.N.), *Hey Hey, Cowboy* (Univ), *The Masked Angel* (First Div), *The Devil's Chaplain* (Rayart), *Handcuffed* (Rayart), *The Donovan Affair* (Col), *Hurricane* (Col), *Father and Son* (Col), *The Power of the Press* (Col), *Morgan's Last Raid* (M.G.M.), *What a Night* (Para), *On With the Show* (Warner), *Girl from Woolworth's* (F.N.), *In Strange Company* (Gau), *Little Johnny Jones* (F.N.), *Roaring Ranch* (Univ), *Shanghai Lady* (Univ), *On Your Back* (Fox), *The Big Fight* (W.W.), *Costello Murder Case* (W.W.), *Lawless Woman* (Chesterfield), *First Aid* (W.W.), *Devil on Deck* (W.W.), *Sky Raiders* (Col), *While the City Sleeps* (M.G.M.), *Shakedown* (Univ), *Texas Cyclone* (Col), *Big Fight* (W.W.), *The Fighting Tornado* (Col), *Two-Fisted*

*Law* (Col), *The Scoop* (W.W.), *The Boiling Point* (Allied), *The Gorilla Ship* (Like), *The Bullet Trail* (Col), *The Black Orchid* (Selig), *The Sundown Rider* (Col), *Obey the Law* (Col).

**OBERON,** MERLE. Real name Estelle Thompson. B. in Tasmania, Feb. 19, 1911. Brown hair and eyes. Ht. 5 ft. 4 in. Wt. 7 st. 7 lb. Ed. India and France.

Had been playing small parts in British films for some while before Alexander Korda discovered her and gave her a 5 years' contract. This followed a small part in *Service for Ladies* (Para-Brit, 1932).

ALSO PLAYED IN : *Wedding Rehearsal* (London Film Pro), *Men of To-Morrow* (London Film Pro).

**O'BRIEN,** GEORGE. B. San Francisco, Cal., April, 1900. Dark brown hair, brown eyes. Ht. 6 ft. ½ in. Wt. 13 st. 3 lb. Ed. Polytechnic High School, San Francisco; Santa Clara College, Cal.

Received his first stage training in amateur theatricals. Enlisted in the American Navy during the war, and became light-heavyweight boxing champion of the Pacific Fleet. After the Armistice a chance meeting with Tom Mix in Hollywood led to a job as assistant-cameraman. His first opportunity came when John Ford required a muscular juvenile lead for the principal role in *The Iron Horse* (Fox, 1924). He secured the part and made such a success of it that from then onward he was established as a reliable actor.

ALSO PLAYED IN : *The Roughneck* (Fox), *The Painted Lady* (Fox), *The Dancers* (Fox), *Thank You* (Fox), *The Fighting Hear:* (Fox), *Havoc* (Fox), *Three Bad Men* (Fox), *Fig Leaves* (Fox), *The Silver Treasure* (Fox), *Johnstown Flood* (Fox), *Rustlin' for Cupid* (Fox), *The Blue Eagle* (Fox), *Is Zat So?* (Fox), *East Side, West Side* (Fox), *Paid to Love* (Fox), *Sunrise* (Fox), *Honour Bound* (Fox), *Blindfold* (Fox), *Sharpshooters* (Fox), *Noah's Ark* (Warner), *Masked Emotions* (Fox), *Salute* (Fox), *True Heaven* (Fox), *The Man Who Came Back* (Fox), *Lone Star Ranger* (Fox), *Rough Romance* (Col), *Last of the Duanes* (Fox), *The Seas Beneath* (Fox), *The Holy Terror* (Fox), *Fair Warning* (Fox), *Riders of the Purple Sage* (Fox), *The Rainbow Trail* (Fox), *Gay Caballero* (Fox), *Mystery Ranch* (Fox), *Robber's Roost* (Fox), *The Golden West* (Fox).

**O'BRIEN,** PAT. Real name, William O'Brien. B. Milwaukee, Nov. 11, 1899. Ed. Jesu Grade School, High School; University (Marquette). M. Patricia O'Brien.

After an extensive stage career, Pat O'Brien was thoroughly down and out in New York. He was on the point of taking on a job as orange-juice salesman, when a phone call from Howard Hughes in California sent him post-haste to Hollywood to play a part in *The Front Page* (U.A., 1931), This was the beginning of a successful screen career.

ALSO PLAYED IN : *Married in Haste* (Radio), *Happy Landing* (M.G.M.), *Determination* (Col), *Personal Maid* (Para), *Scandal for Sale* (Univ), *Strange Case of Clara Deane* (Para), *Hell's House* (Zeidman), *American Madness* (Col), *Arm of the Law* (Mono), *Hollywood Speaks* (Col), *Final Edition* (Col), *Air Mail* (Univ), *Virtue* (Col), *Laughter in Hell* (Univ).

**O'BRIEN,** TOM. B. San Diego, Cal. Dark brown hair, dark blue eyes. Ht. 5 ft. 11¾ in. Wt. 13 st. 13 lb. Ed. Los Angeles High School; University of California; University of Pennsylvania. M. Ina Mae Morehouse.

For twenty years was a popular figure on the vaudeville and legitimate stage. Entered motion pictures in 1913 and has since worked in most of the leading Hollywood studios.

PLAYED IN : *Scrap Iron* (Charles Ray Productions), *The Big Parade* (M.G.M.), *Tin Hats* (M.G.M.), *The Flaming Forest* (M.G.M.), *The Bugle Call* (M.G.M.), *Fire Brigade* (M.G.M.), *The Frontiersman* (M.G.M.), *San Francisco Nights* (Gotham), *The Chorus Kid* (Gotham), *The Private Life of Helen of Troy* (F.N.), *That's My Daddy* (Univ), *Anybody Here Seen Kelly?* (Univ), *The Last Warning* (Univ), *The Peacock Fan* (Chesterfield), *Hurricane* (Col), *Smiling Irish Eyes* (F.N.), *The Flying Fool* (Pathé), *His Lucky Day* (Univ), *It Can Be Done* (Univ), *Untamed* (M.G.M.), *Broadway Scandals* (M.G.M.), *Call of the West* (Col), *Moby Dick* (Warner), *The Stowaway* (Univ), *Scared Stiff* (Univ), *Sailor Maid Love* (Univ), *Trapped* (Big Four), *Hell Bent for 'Frisco* (W.W.), *Yesterday in Santa Fe* (Pioneer), *Midnight Express* (Chesterfield), *The Hawk* (Pioneer), *Pudge* (Univ), *It's a Cinch* (Educ), *Phantom Express* (Tec-Art).

**OLAND,** WARNER. B. Umea, Sweden. Oct. 3, 1880. Brown hair, brown eyes. Ht. 5ft. 11 in. Wt. 12 st. 12 lb. Ed. Boston, Mass. High School. Theatrical training: Dr. Curry's Dramatic School. M. Edith Shearn.

Will be remembered by many for his

impersonation of Chinese villians in serials soon after the war. Is an experienced stage actor, having pursued theatricals twenty years prior to his film debut. Has once or twice played sympathetic roles, but it is as a villain that he has achieved his success. One of his early films was *Sin* (Fox, 1915), with Theda Bara.

Also Played in: *The Jazz Singer* (Warner), *Love's Dream*, *The Scarlet Lady* (Col), *The Wheel of Chance* (F.N.), *The Fakir* (Col), *Dream of Love* (M.G.M.), *Chinatown Nights* (Para), *Don Juan* (Warner), *His Lady* (Warner), *The Mighty* (Para), *The Mysterious Dr. Fu Manchu* (Para), *The Studio Murder Case* (Para), *Dangerous Paradise* (Para), *Paramount on Parade* (Para), *Return of Dr. Fu Manchu* (Para), *The Vagabond King* (Para), *Charlie Chan's Chance* (Fox), *The Big Gamble* (Roger), *Shanghai Express* (Para), *The Black Camel* (Fox), *Dishonoured* (Para), *Daughter of the Dragon* (Para), *Burnt Offering* (Fox),

**OLIVER,** Edna May. Real name, Edna May Nutter. B. Boston, Mass. Brown hair, blue eyes. Ht. 5 ft. 7 in. Wt. 10 st. 5 lb. M. D. W. Pratt; div. 1931.

Experience of stage and screen covering a period of twenty years. Had operatic ambitions when a young girl, but financial difficulties made studies impossible. Joined a stock theatrical company instead, and continued on the stage for some time before tempting film offers came her way.

Played in: *Ice Bound* (Para), *Lucky Devil* (Para), *Let's Get Married* (Para), *Saturday Night Kid* (Para), *Half Shot at Sunrise* (Radio), *Forbidden Adventure* (Para), *Fanny Foley Herself* (Radio), *Cimarron* (Radio), *Cracked Nuts* (Radio), *Laugh and Get Rich* (Radio), *Ladies of the Jury* (Radio), *The Lost Squadron* (Radio), *March of a Nation* (Radio), *Top of the Bill* (Radio), *Hold 'em Jail* (Radio), *Hell Bent for Election* (Radio), *Penguin Pool Mystery* (Radio), *Conquerors* (Radio).

**OLIVER,** Guy. B. Chicago, Ill., 1875. Brown hair, brown eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 8 lb. Ed. in Chicago. D. Sept. 1, 1932.

Toured when still a young boy with his father and two sisters in a company known as the Oliver Musical Troupe. He made his screen debut in 1908 in films produced by the old Lubin company. Is one of the few people in Hollywood to have been with the film industry since its infancy.

Played in: *The Covered Wagon* (Para), *The Woman with Four Faces* (Para), *To the Last Man* (Para), *Old Ironsides* (Para), *The Blind Goddess* (Para), *The Vanishing Pioneers* (Para), *Avalanche* (Para), *Beggars of Life* (Para), *Three Week-ends* (Para), *Hot News* (Para), *Stairs of Sand* (Para), *The Studio Murder Case* (Para), *Sunset Pass* (Para), *Woman Trap* (Para), *Half-way to Heaven* (Para), *The Devil's Holiday* (Para), *Busybody* (Para), *The Light of Western Stars* (Para), *Only the Brave* (Para), *Gun Smoke* (Para), *Dude Ranch* (Para), *Skippy* (Para), *Huckleberry Finn* (Para), *Beloved Bachelor* (Para), *Rich Man's Folly* (Para), *Sooky* (Para).

**OLIVIER,** Laurence. B. Dorking, Surrey, May 22, 1907. Brown hair and eyes. Ht. 5 ft. 10 in. Ed. St. Edward's School, Oxford. Studied for the stage under Elsie Fogerty. M. Jill Esmond, 1930.

Stage debut at the age of fifteen at the Shakespeare Festival Theatre, Stratford-on-Avon, April 1922, when he played the part of Katherine in a boys' performance of *The Taming of the Shrew*. Began to attract attention to himself by his performance in *Journey's End*. Screen debut in Britain in *Too Many Crooks* (George King). Went to America, 1929 in the stage show of *Murder on the Second Floor*.

Also Played in: *Temporary Widow* (U.F.A.), *Potiphar's Wife* (B.I.P.), *Friends and Lovers* (Radio), *The Yellow Passport* (Fox), *Westward Passage* (Radio), *Perfect Understanding* (Swanson).

**O'MALLEY,** Pat. Full name, Patrick H. O'Malley, Jun. B. Forest City, Pa., Sept. 3, 1892. Brown hair, blue eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. Forest City, Pa. M. Lillian Wilkes, 3 dau.

Entered motion pictures without any previous stage experience and making one of his earliest appearances as Tommie Glindon in *The Perfect Alibi* (U.A., 1929).

Also Played in: *Spangles* (Univ), *My Old Dutch* (Univ), *Rose of Kildare* (Gotham), *TheMan I Love* (Para), *The Fall Guy* (Radio), *Average Husband* (Educ), *The Breaking Point* (Frothingham-Hodkinson), *High Speed* (Col), *The Reckoning* (Peerless), *The Fighting Marshall* (Col), *Arm of the Law* (Mono), *Shadow of the Eagle* (Ideal), *Exposure* (Premier), *Those We Love* (Tiffany), *Mother's Cry* (F.N.) *Night Life in Reno* (Artclass) *Sky Spider* (Mayfair), *Homicide Squad* (Univ), *Anybody's Blonde* (Mayfair), *The Fighting Gentleman* (International), *The Sundown Rider* (Col).

**O'NEAL,** Zelma. B. Rock Falls, Ill. Auburn hair, blue eyes. Ht. 5 ft. 2¾ in. Wt. 8 st. 4 lb. Ed. public

schools of Chicago. M. Anthony Bushell.

Began her career as a singer and dancer in small Chicago theatres. After another few appearances on the stage, made her film debut in 1929 in Educational Comedies.

Also Played in: *Peach o' Reno* (Radio), *Follow Thru* (Para).

**O'NEIL,** Nance. B. Oakland, Cal. October 8, 1874, M. Alfred Hickman; he d. 1932.

Has twenty-five years' stage experience to her credit, and during the course of her career has travelled throughout the world. Made her theatrical debut at San Francisco, 1893. Added considerably to her reputation by her fine work in talking pictures.

Played in: *Resurrection* (U.A.), *The Rogue Song* (M.G.M.), *The High Road* (M.G.M.), *The Queen's Husband* (Radio), *The Gay Nineties* (M.G.M.), *The Lady of Scandal* (M.G.M.), *The Singer of Seville* (M.G.M.), *Ladies of Leisure* (Col), *Eyes of the World* (U.A.), *Call of the Flesh* (M.G.M.), *A Woman of Experience* (Radio), *Cimarron* (Radio), *Their Mad Moment* (Fox), *Transgression* (Radio), *Secret Service* (Radio), *Westward Passage* (Radio), *Penalty of Fame* (Univ).

**O'NEIL,** Sally. Real name, Virginia Louise Noonan. B. Bayonne, N.J., Oct. 23, 1910. Dark brown hair, dark blue eyes. Ht. 5 ft. 2 in. Wt. 7 st. 4 lb. Ed. Notre Dame Convent, Stratton Island, N.Y.; Loretta Abbey Convent, Toronto, Canada.

Went on the stage immediately after leaving school, and a year later began her screen career. Her first important role was in *Mike* (M.G.M., 1928).

Also Played in: *The Auction Block* (M.G.M.), *The Callahans and the Murphys* (M.G.M.), *Slide, Kelly, Slide* (M.G.M.), *Battle of the Sexes* (U.A.), *On With the Show* (Warner), *The Sophomore* (Pathé), *Hard Boiled* (Radio), *Broadway Fever* (Tiffany), *Girl on the Barge* (Univ), *Broadway Scandals* (Col), *Salvation Nell* (Tiffany), *Hold Everything* (Warner), *Girl of the Port* (Radio), *The Brat* (Fox), *Murder by the Clock* (Para).

**O'REGAN,** Kathleen. Real name, Melville. B. Ireland, Nov. 11, 1904. Dark hair, brown eyes. Ht. 5 ft. 5 in. Wt. 8 st. 11 lb. M. Lt.-Col. K. A. Plimpton, D.S.O., April, 1926.

Made her first stage appearance at Sheffield in 1921, as Paddy in *Paddy-the-Next-Best-Thing*, subsequently appearing in London, 1925, for the first time. One of her earliest screen opportunities occurred in *Juno and the Paycock* (B.I.P., 1929), in which she played Mary Boyle, her own part in the stage version.

Also Played in: *The Shadow Between* (B.I.P.), *Fires of Fate* (B.I.P.)

**OSBORNE,** Vivienne. B. Des Moines, U.S.A. Black hair, brown eyes. Ht. 5 ft. 4 ins. M. Francis Worthington Hines.

First appeared on the stage at the age of five as a dancer. Later travelled with a number of stock companies and, in 1919, appeared in New York. Came to London, 1926, to play Aloma in the stage version of *Aloma of the South Seas*. Played in the silent version of *Over the Hill* (Fox, 1927).

Also Played in: *The Beloved Bachelor* (Para), *Husband's Holiday* (Para), *Two Kinds of Women* (Para), *Two Seconds* (Warner), *Famous Ferguson Case* (Warner).

**O'SULLIVAN,** Maureen. B. Boyle, Ireland, May 17, 1911. Dark brown hair, blue eyes. Ht. 5 ft. 3 in. Wt. 8 st. 4 lb. Ed. Dublin and London convents; finishing school in Paris.

Owes her success to the happy chance that sent Frank Borzage to a cafe in Ireland where he saw her, and decided that she was the ideal type for the little girl in *Song O' My Heart* (Fox, 1930).

Also Played in: *The Princess and the Plumber* (Fox), *So This is London* (Fox), *Just Imagine* (Fox), *Big Shot* (Pathé), *Yankee at King Arthur's Court* (Fox), *Skyline* (Fox), *Tarzan, The Ape Man* (M.G.M.), *The Optimist* (P.D.C.), *Fast Companions* (Univ), *The Silver Lining* (Patrician), *Strange Interlude* (M.G.M.), *Skyscraper Souls* (M.G.M.), *Penalty of Fame* (Univ), *Payment Deferred* (M.G.M.), *Robbers' Roost* (Fox).

**OWEN,** Catherine Dale. B. Louisville, Kentucky, July 28. Blond hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 13 lb. Ed. Nashville, Tenn.; Springside School, Chestnut Hill, Pa.; Academy of Dramatic Art, New York City.

Film offers came to her in plenty, but she ignored them, preferring to continue her work on the stage. Apart from this, a brief experiment she had made in motion pictures some years previously had been a failure, and left an impressive mark on her memory. In time, however, the offer of a part opposite John Gilbert in *His Glorious Night* (M.G.M., 1929) lured her from the stage, and began for her a second career. Was at one time referred to by Anita Loos, author of *Gentlemen Prefer Blondes*, as "the perfect blonde."

Also Played in: *Forbidden Woman* (Pathé), *The Rogue Song* (M.G.M.), *Strictly*

*Unconventional* (M.G.M.), *Born Reckless* (Fox), *Such Men are Dangerous* (Fox), *To-day* (Majestic), *Behind Office Doors* (Radio), *Defenders of the Law* (Continental Pictures Corporation).

**OWEN,** REGINALD. B. Wheathampstead, Aug. 5, 1887. M. Lydia Billbrooke.

Studied as a youth at Tree's Academy of Dramatic Art, and became the first winner of the Bancroft Gold Medal for acting, April, 1905. Has since travelled extensively in England and America, playing everything from Shakespearean parts to musical comedy, before finally turning his attention to motion pictures. Is part author of *Where the Rainbow Ends.*

PLAYED IN: *Platinum Blonde* (Col), *Lovers Courageous* (M.G.M.), *The Letter* (Para), *Man in Possession* (M.G.M.), *A Woman Commands* (Radio), *Downstairs* (M.G.M.), *The Man Called Back* (Tiffany), *The Bill of Divorcement* (Radio), *Robbers' Roost* (Fox).

**OWSLEY,** MONROE. B. Atlanta, Ga. Brown hair, blue eyes. Ht. 5 ft. 11 in. Ed. Loomis Institute.

Gained his first stage experience with stock companies, touring throughout America. Following a successful Broadway run opposite Helen Hayes, he went to Hollywood to appear in the screen version of *Holiday* for Pathé (1930).

ALSO PLAYED IN: *Ten Cents a Dance* (M.G.M.), *Honour Among Lovers* (Para), *This Modern Age* (M.G.M.), *Indiscreet* (U.A.), *Unashamed* (M.G.M.), *Hat Check Girl* (Fox), *Phantom of Crestwood* (Radio), *Call Her Savage* (Fox).

## P

**PAGE,** ANITA. Real name, Anita Pomares. B. Murray Hill, Flushing, L.I., Aug. 4, 1910. Blonde hair, blue eyes. Ht. 5 ft. 2 in. Wt. 8 st. 6 lb. Ed. Washington Irving High School.

Was taken by her family to the Famous Players studio on Long Island in the hope that a prompt refusal on the part of the casting manager would cure her of her insatiable film ambition. This, however, served her with the very opportunity she desired, and very soon she was playing in crowds. Was at one time an extra in Rudolph Valentino's *Monsieur Beaucaire* (Para, 1924). Was signed on contract by a small independent company who in time sold the contract to M.G.M. Achieved her first great success opposite Charles King in *The Broadway Melody* (M.G.M. 1928).

ALSO PLAYED IN: *Our Dancing Daughters* (M.G.M.), *While the City Sleeps* (M.G.M.), *Flying Ensign* (M.G.M.), *The Flying Fleet* (M.G.M.), *The Hollywood Review* (M.G.M.), *Our Modern Maidens* (M.G.M.), *Speedway* (M.G.M.), *Navy Blues* (M.G.M.), *Caught Short* (M.G.M.), *Free and Easy* (M.G.M.), *Our Blushing Brides* (M.G.M.), *Little Accident* (M.G.M.), *The Easiest Way* (M.G.M.), *Sidewalks of New York* (M.G.M.), *Under Eighteen* (Warner), *Gentleman's Fate* (M.G.M.), *War Nurse* (M.G.M.), *Reducing* (M.G.M.), *Are You Listening?* (M.G.M.), *Justice for Sale* (M.G.M.), *Skyscraper Souls* (M.G.M.), *Prosperity* (M.G.M.).

**PALLETTE,** EUGENE. B. Winfield Kan., July 8, 1889. Brown hair, blue eyes. Ht. 5 ft. 9 in. Wt. 13st. 3 lb. Ed. Culver Military Academy. M. Marjorie Cagnucci, Sept. 18, 1932.

Six years on the stage preceded his film debut. By 1913 he had risen to leading parts and has continued except for one brief period on the stage.

PLAYED IN: *Parlour, Bedroom and Bath* (Metro), *The Santa Fe Trail* (Para), *Fine Feathers* (Metro), *Three Musketeers* (U.A.), *Mantrap* (Para), *Twelve Hal Roach Comedies* (M.G.M.), *The Red Mark* (Pathé), *Girls About Town* (Para), *Out of the Ruins* (F.N.), *His Private Life* (Para), *Light of New York* (Warner) *The Canary Murder Case* (Para), *The Dummy* (Para), *Men Are Like That* (Para), *The Greene Murder Case* (Para), *The Studio Murder Case* (Para), *Pointed Heels* (Para), *The Love Parade* (Para), *The Benson Murder Case* (Para) *Follow Thru* (Para), *The Sea God* (Para), *Fighting Caravans* (Para), *It Pays to Advertise* (Para), *Gun Smoke* (Para), *Dude Ranch* (Para), *The Virginian* (Para), *Slightly Scarlet* (Para), *Let's Go Native* (Para), *The Border Legion* (Para), *The Law Rides West* (Para), *Sea Legs* (Para), *Playboy of Paris* (Para), *Huckleberry Finn* (Para), *Shanghai Express* (Para), *Dancers in the Dark* (Para), *Thunder Below* (Para), *Strangers of the Evening* (Tiffany), *Night Mayor* (Col), *Wild Girl* (Fox), *Phantom Fame* (Radio).

**PANGBORN,** FRANKLYN. B. Newark, N.J. Brown hair, hazel eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 2 lb. Ed. Barringer High School, Newark, N.J.

Played for several seasons with Mme. Alla Nazimova in *The Marionettes.* Also appeared with Pauline Frederick in *Joseph and His Brethren.* Later played Messala in the stage production of *Ben Hur* in America, and for five years was a member of the Majestic Theatre, Los Angeles.

PLAYED IN: *On Trial* (Warner), *Chasing Trouble* (Univ), *Rejuvenation of Aunt Mary* (Pathé), *Girl in the Pullman* (Pathé), *Getting Gertie's Garter* (Pathé), *Watch Out* (Fox), *My Friend from India* (Pathé), *The Night Bride* (Pathé), *Blonde for a Night* (Pathé), *Lady of the Night* (U.A.), *The Sap* (Warner), *Masquerade* (Fox), *The Crazy Nut* (Mermaid-Educational), *Cheer Up and Smile* (Fox), *Not So Dumb* (M.G.M.), *The Lady Surrenders* (Univ), *The Chumps* (Educational-Mack Sennett), *Who's the Boss* (Vita), *Poor Aubrey* (Vita), *Reno or Bust* (Vita), *The Doctor's Wife* (Vita), *Her Man* (Pathé), *A Woman of Experience* (Pathé), *A Fool's Advice* (Frank Fay) *Torchy Turns the Trick* (Educ), *Torchy's Nightcap* (Educ), *What Price Taxi?* (M.G.M.), *Torchy's Vocation* (Educ).

**PARKER,** CECILIA. B. Fort William, Ontario, Canada, April 26, 1905. Blonde hair, brown eyes. Ht. 5 ft. 3½ in. Wt. 7 st. 11 lb. Ed. Blessed Sacrament Parochial School, Hollywood; Convent of the Immaculate Heart, Hollywood.

Taken to Hollywood when a baby. Specialized in music and dramatics at school, but has never been on the stage. Appeared as an extra in *Women of All Nations* (Fox, 1931), and had a small part in *Young as You Feel* (Fox). During the shooting of the latter was seen by Sol Wurtzel, general superintendent of Fox Films, who promptly signed her for lead in *Rainbow Trail* (Fox, 1932).

ALSO PLAYED IN: *Mystery Ranch* (Fox), *The Lost Special* (Univ), *Tombstone Canyon* (Tiffany).

**PATERSON,** PAT. B. Bradford, 1912. Brown hair, brown eyes. Ht. 5 ft. Wt. 7 st.

Stage career began at the age of ten, when she appeared in pantomime. Ran away from school and came to London, where she got a part in *Stop Flirting*. Three years touring followed, and then in London cabarets. Achieved no little success by her work for the B.B.C. Played her first important screen role in *The Professional Guest* (Fox-Brit, 1931).

ALSO PLAYED IN: *The Great Gay Road* (Butcher's), *Partners Please* (P.D.C.), *Lord Babs* (Gains), *Murder on the Second Floor* (Warner), *The Service Flat* (P.D.C.).

**PATTERSON,** ELIZABETH. B. Savanah, Tenn. Dark brown hair, dark blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 3 lb. Ed. Savannah; Mortin College.

Following numerous stage successes made her appearance in motion-pictures, one of the earliest being *The Boy Friend* (M.G.M., 1926).

ALSO PLAYED IN: *Peter Grimm*, *The Gay Nineties* (Warner), *Words and Music* (Fox), *Lone Star Ranger* (Fox), *South Sea Rose* (Fox), *Harmony at Home* (Fox), *The Big Party* (Fox), *Tarnished Lady* (Para), *The Smiling Lieutenant* (Para), *Husband's Holiday* (Fox), *Daddy Long Legs* (F.N.), *Penrod and Sam* (Univ), *Heaven on Earth* (Univ), *The Cat Creeps* (Univ), *So Big* (Warner), *The Expert* (Warner), *Play Girl* (Warner), *Miss Pinkerton* (Warner), *Two Against the World* (Warner), *Love Me To-night* (Para), *New Morals for Old* (M.G.M.), *Guilty as Charged* (Para), *Breach of Promise* (W.W.), *Bill of Divorcement* (Radio), *The Way of Life* (Warner).

**PEERS,** JOAN. B. Chicago, Ill, 1911. Dark brown hair, green eyes. Ht. 5ft. Ed. Alta Loma Grammar School, Los Angeles; Hyde Park High School, Chicago.

Stage career began soon after she had mastered the art of walking. As a child she was a solo dancer with the Chicago Symphony Orchestra. The untimely withdrawal of a play on which she depended for her income led her to the studios in New York, where she played in crowds.

PLAYED IN: *Rosita* (U.A.), *Looking for Trouble* (Univ), *Applause* (Para), *Two Black Crows*, (Para), *Around the Corner* (Col), *Rain or Shine* (Col), *Romeo in Pyjamas* (M.G.M.), *Tol'able David* (Col), *Over the Hill* (Fox).

**PENDLETON,** NAT. B. Davenport, Iowa, Aug. 9, 1899. Dark brown hair, hazel eyes. Ht. 5 ft. 11 in. Wt. 15 st. Ed. public schools of New York City; Columbia College.

On leaving college joined the Standard Oil Company for whom he went to Portugal. After twelve months, went into business for himself as general importer. Remained in Spain and Portugal for four years. On his return to the United States, 1921, became vice-president and general manager of the True-Story Films Corporation. From this he went to professional wrestling which introduced him in time to the stage, where he made his debut as a wrestler in Irene Bordoni's play *Naughty Cinderella*. Other small theatrical parts and wrestling bouts followed, until eventually he made his film debut with Lubin.

ALSO PLAYED IN: *Laughing Lady* (Para), *The Big Pond* (Para), *Last of the*

*Duanes* (Fox), *Sea Wolf* (Fox), *Mr. Lemon of Orange* (Fox), *Star Witness* (Warner), *Blonde Crazy* (Warner), *Pottsville Palooka* (Sennett), *Beast of the City* (M.G.M.), *A Fool's Advice* (Col), *Secret Witness* (Col), *Larceny Lane* (Warner), *Vigour of Youth* (Univ), *Play Girl* (Warner), *Cardigan's Last Case* (Radio), *Taxi* (Warner), *Attorney for the Defence* (Col), *Hell Fire Austin* (Tiffany), *Exposure* (Premier), *Cauliflower Alley* (Col), *You said a Mouthful* (Warner), *By Whose Hand?* (Col) *Goldie Gets Along* (Radio).

**PETROVITCH,** Ivan. B. Russia, 1899. Dark hair, dark eyes. Ht. 6 ft.

Screen debut in France. Is best remembered for his performance of the monk in *The Garden of Allah* (M.G.M.), produced by Rex Ingram at Nice.

Also Played in: *The Magician* (M.G.M.), *The Sirens of the Sea* (Univ), *The Three Passions* (U.A.), *Court Scandal*, *Dreams of Youth* (German), *For the Prosecution* (German), *Morgane* (Franco).

**PETTINGELL,** Frank. B. June 24.

Been on the stage for over twenty years. First appeared in a concert party. Went into revue, Shakespeare, melodrama and repertory in turn, till 1922, when he had his London success in *Lass o' Laughter*. Has also produced stage plays. Scored a hit as Sam Oglethorpe in *The Good Companions* and takes the same part in the film version (Gau-Brit, 1932).

Also Played in: *Jealousy* (New Era), *In a Monastery Garden* (Twickenham), *Frail Women* (Twickenham), *Hobson's Choice* (B.I.P.), *Once Bitten* (Twickenham), *Double Dealing* (Twickenham), *A Tight Corner* (Twickenham), *The Crooked Lady* (Eric Hakim).

**PICHEL,** Irving. B. Pittsburg, June 25. M. Violet Wilson, 1916; 3 children, Wilson, Julian and Marlowe.

Unlike the majority of screen celebrities, Irving Pichel had no thought, intention or desire of becoming an actor. Instead, he had always pictured himself as a surgeon of world renown. Hard luck, however, made him turn his steps towards the stage, where he discovered he had talents which promised to achieve for him great success there and on the screen.

Played in: *Murder by the Clock* (Para), *Westward Passage* (Radio), *Miracle Man* (Para), *Two Kinds of Women* (Para), *Forgotten Commandments* (Para), *The Cheat* (Para), *Strange Justice* (Radio) *Cardigan's Last Case* (Radio).

**PICKFORD,** Jack. Real name, Smith. B. Toronto, Ont., 1896. Brown hair, brown eyes. Ht. 5 ft. 7 in. Ed. St. Francis Military Academy, New York. M. (1) Olive Thomas; she d.; (2) Marilyn Miller, July 1922; div. Nov. 1927; (3) Mary Mulhern, Aug., 1930; div. Feb., 1932.

A brother of Mary Pickford and Lottie Pickford. Began career on the stage, playing in *Peg Robin, Three of Us*, etc. Screen debut 1919 with Biograph Co.

Played in: *Gang War* (Radio), *Brown of Harvard* (M.G.M.), *Exit Smiling*. (M.G.M.), *Bill Apperson's Boy* (F. N.), *The Little Shepherd of Kingdom Come* (Goldwyn), *His Majesty Bunker Bean* (Para), *Mile a Minute Kendall* (Para), *Sandy* (Para), *Seventeen* (Para), *Tom Sawyer* (Para), *Great Expectations* (Para), *The Dummy* (Para), *The Varmint* (Para), *Freckles* (Para), *Double Dyed Deceiver* (Goldwyn), *Man Who Had Everything* (Goldwyn), *Just Out of College* (Goldwyn), *Garrison's Finish* (A.I.), *The Bat* (U.A.).

**PICKFORD,** Mary. Real name, Gladys Smith. B. Toronto, April 8, 1893. Sister of Jack and Lottie Pickford. Golden hair, hazel eyes. Ht. 5 ft. M. (1) Owen Moore; div. 1920. (2) Douglas Fairbanks, March 1920.

Began her stage career in her native city, Toronto, when five years of age, playing a speaking part with the Valentine stock company in that city. At eight years of age she could already say she was an actress of considerable experience. Her film debut was in *Her First Biscuit* with the old Biograph company. Apart from being one of the most beloved actresses in Hollywood, and the "World's sweetheart," is none the less a very astute business woman, and as early as 1915, was known as vice-president of the Mary Pickford Famous Players Company. In 1916 the Mary Pickford Company was organized, and she acquired a 50 per cent interest in the profits of her films. Early in 1919 was one of the principal organizers of the famous United Artists Corporation, by whom most of her films were later released. Appeared for the first time with her husband in a talkie version of *The Taming of the Shrew* (U.A., 1929).

Also Played in: *Violin Maker of Cremona* (Biograph), *A Good Little Devil* (F.P.), *Caprice* (F.P.), *Bishop's Carriage* (F.P.), *Tess of the Storm Country* (F.P.), *Hearts Adrift* (F.P.), *Such a Little Queen* (F.P.), *Eagle's Mate* (F.P.), *Behind the Scenes* (F.P.), *Fanchon the Cricket* (F.P.), *Cinderella* (F.P.), *Mistress Nell* (F.P.), *A Dawn of To-morrow* (F.P.), *Rags* (F.P.),

*Little Pal* (F.P.), *Girl of Yesterday* (F.P.), *Poor Little Pippina* (F.P.), *Madame Butterfly* (F.P.), *The Foundling* (F.P.), *The Eternal Grind* (F.P.), *Hulda from Holland* (F.P.), *Less than the Dust* (F.P.), *Pride of the Clan* (Artcraft), *Poor Little Rich Girl* (Artcraft), *Romance of the Redwoods* (Artcraft), *Little American* (Artcraft), *Rebecca of Sunnybrook Farm* (Artcraft), *Little Princess* (Artcraft), *Stella Maris* (Artcraft), *Amarilla of Clothes Line Alley* (Artcraft), *M'Liss* (Artcraft), *How Could You, Jean?* (Artcraft), *Captain Kidd Junior* (Artcraft), *Johanna Enlists* (Artcraft), *Daddy Long Legs* (F.N.), *The Hoodlum* (F.N.), *Heart o' the Hills* (F.N.), *Pollyanna* (U.A.), *Suds* (U.A.), *The Love Light* (U.A.), *Through the Back Door* (U.A.), *Little Lord Fauntleroy* (U.A.), *Tess of the Storm Country* (U.A.), *Rosita* (U.A.), *Dorothy Vernon of Haddon Hall* (U.A.), *Little Annie Rooney* (U.A.), *Sparrows* (U.A.), *My Best Girl* (U.A.), *Coquette* (U.A.), *For Ever Yours* (U.A.), *Kiki* (U.A.).

**PIDGEON,** WALTER. B. East St. John, Canada, Sept. 23, 1897. Black hair, grey eyes. Ht. 6 ft. 2 in. Wt. 13 st. 8 lb. Ed. in Canada.

Began his professional career with Elsie Janis in *At Home*, in which they toured U.S.A. and England. Introduced the song hits "What'll I do?" and "All Alone." Joseph Schenck obtained his release from a stage contract and dispatched him to Hollywood to make pictures.

PLAYED IN: *Mannequin* (Para), *Outsider* (Fox), *The Desert Healer*, *Miss Nobody* (Pathé), *Her Private Life*, (F.N.), *A Most Immoral Lady* (F.N.), *Bride of the Regiment* (F.N.), *Mademoiselle Modiste* (F.N.), *Viennese Nights* (Warner), *Toast of the Legion* (F.N.), *Going Wild* (F.N.), *The Gorilla* (F.N.), *Hot Heiress* (F.N.).

**PITTS,** ZASU. B. Parsons, Kan., 1898. Brown hair, blue eyes. Ht. 5 ft. 6 in. Wt. 8 st. 8 lb. Ed. in Cal. M. Tom Gallery, 1920; div. 1932; 1 dau., 1 adopted son.

Her unusual Christian name combines the first and last two letters of the names of two aunts, Susan and Liza. Had a passionate desire to become a private detective and actually went to Los Angeles in pursuit of such a job. Instead, she became a film actress. Is now the most popular comedienne, but in 1923 was regarded as a queen of tragedy. Made her film debut with Mary Pickford in *Little Princess* (Artcraft, 1917).

ALSO PLAYED IN: *Greed* (M.G.M.), *Early to Bed* (Fox), *Old Shoes* (Hollywood), *Her Big Night* (Univ), *Risky Business* (Pathé), *Casey at the Bat* (Para), *Wife Savers* (Para), *Buck Privates* (Univ), *Sunny Side Up* (Pathé), *Thirteen Washington Square* (Univ), *The Squall* (F.N.), *Wedding March* (Para), *Sins of the Fathers* (Para), *The Dummy* (Para), *Mannequin* (Para), *Her Private Life* (F.N.), *Twin Beds* (F.N.), *Oh Yeah* (Pathé), *Paris* (F.N.), *This Thing Called Love* (Pathé), *The Devil's Holiday* (Para), *Honey* (Para), *Beyond Victory* (Pathé), *Lottery Bride* (U.A.), *Unexpected Father* (Univ), *Little Accident* (Univ), *Monte Carlo* (Para), *River's End* (Warner), *Shopworn* (Col), *The Secret Witness* (Col), *Passion Flower* (M.G.M.), *War Nurse* (M.G.M.), *Sin Takes a Holiday* (M.G.M.), *The Guardsman* (M.G.M.), *Free Love* (Univ), *No, No, Nanette* (F.N.), *Big Gamble* (Pathé), *Their Mad Moment* (Fox), *Trial of Vivienne Ware* (Fox), *Man I Killed* Para), *Westward Passage* (Radio), *Steady Company* (Univ), *Strangers of the Evening* (Tiffany), *Is My Face Red?* (Radio) *Make Me a Star* (Para), *Roar of the Dragon* (Radio), *Destry Rides Again* (Univ), *Once in a Lifetime* (Univ), *Backstreet* (Univ), *The Vanishing Frontier* (Para), *Walking Down Broadway* (Fox), *Crooked Circle* (Tiffany), *Blondie of the Follies* (M.G.M.), *Madison Square Garden* (Para), *Woman of Experience* (Pathé), *Seed* (Univ), *Finn and Hattie* (Para), *Penrod and Sam* (F.N.).

**PLAYFAIR,** SIR NIGEL. B. London, July 1, 1874. Ed. Winchester; Harrow: University College, Oxford. M. May Martyn, July, 1905.

Practised as a barrister before making his first professional stage debut in London, 1902. After a very successful career, which, in 1928, led to the distinction of a knighthood, made his talkie debut in 1932 with the Gloria Swanson Company in *Perfect Understanding*.

**POLLARD,** DAPHNE. B. Melbourne, Australia. Blonde hair, blue eyes. Ht. 4 ft. 9 in. Wt. 7 st. 2 lb. Ed. Australia. M. Ellington K. Bunch.

Made her stage debut when she was eight years of age in the Pollard Lilliputian Opera Company. Appeared in New York 1908, and came to London in 1917, to play in *Zigzag*. She paid a second visit in 1923 and four years later entered on her screen career.

PLAYED IN: *The Slim Princess* (Goldwyn), *The Girl from Nowhere* (Pioneer), *Hit of the Show* (Radio), *Girl from Everywhere* (Pathé), *Sinners in Love* (Radio), *The Lion's Roar* (F.N.), *The Old Barn*

(F.N.), *Big Time* (Fox), *Sky Hawk* (Fox), *South Sea Rose* (Fox), *Swing High* (Pathé), *Bulls and Bears* (comedy), *Sugar Plum Papa* (Sennett), *Honeymoon Zeppelin* (Sennett), *Good-bye Legs* (Sennett), *America or Bust* (Pathé comedy), *Wanted—A Man* (Vita), *Cleo to Cleopatra* (Vita), *What a Widow* (U.A.), *Up a Tree* (comedy), *Seeing Injuns* (comedy), *Loose Ankles* (F.N.), *The Lady Refuses* (Radio), *She Stoops to Conquer*.

**POLLOCK,** Ellen. B. Heidelberg, June 29, 1903. Black hair, green eyes. Ed. St. Mary's College, London; Convent of the Blessed Sacrament. M. L. F. Hancock, 1928; 1 son.

Teaches dramatic art and French at the Fay Compton Studio. Stage debut in *The Melting Pot* (1921). Screen debut *Too Many Crooks* ((George King, 1930).

Also Played in: *My Wife's Family* (B.I.P.), *Let's Love and Laugh* (B.I.P.), *The First Mrs. Fraser* (Sterling), *Down Our Street* (Para-Brit), *The Last Coupon* (B.I.P.).

**POWELL,** William. B. Kansas City, Mo., July 29, 1892. Brown hair, brown eyes. Ht. 6 ft. Wt. 12 st. Ed. Pittsburg, Pa.; American Academy of Dramatic Arts, New York. M. (1) Eileen Wilson; div.; (2) CaroleLombard.

Spent ten years on the stage before making his screen debut in 1921. His first important part was with John Barrymore in *Sherlock Holmes* (Goldwyn).

Also Played in: *When Knighthood was in Flower* (Cosmo), *Moriarty* (Goldwyn), *The Bright Shawl* (F.N.), *Under the Red Robe* (Goldwyn), *Romola* (M.G.), *Two Many Kisses* (Para), *Dangerous Money* (Para), *Aloma of the South Seas* (Para), *The Runaway* (Para), *Desert Gold* (Para), *Beau Geste* (Para), *Tin Gods* (Para), *The Great Gatsby* (Para), *New York* (Para), *Love's Greatest Mistake* (Para), *Special Delivery* (Para), *Time to Love* (Para), *Senorita* (Para), *Beau Sabreur* (Para), *She's a Sheik* (Para), *The Last Command* (Para), *Feel My Pulse* (Para), *Partners in Crime* (Para), *The Drag Net* (Para), *The Vanishing Pioneer* (Para), *Forgotten Faces* (Para), *Interference* (Para), *The Canary Murder Case* (Para), *Charming Sinners* (Para), *Four Feathers* (Para), *Pointed Heels* (Para), *The Greene Murder Case* (Para), *Behind the Make-up* (Para), *The Benson Murder Case* (Para), *Paramount on Parade* (Para), *The Shadow of the Law* (Para), *Street of Chance* (Para), *High Pressure* (Warner), *The Road to Singapore* (Warner), *Heat Wave* (Warner), *One Way Passage* (Warner), *The Jewel Robbery* (Warner), *For the Defence* (Col), *Man of the World* (Para), *Ladies' Man* (Para), *Lawyer's Man* (Para).

**PRATT,** Purnell. B. Bethel, Ill. Grey hair, blue eyes. Ht. 5 ft. 11 in. Wt. 12 st. 2 lb. Ed. public schools of California; University of Southern California; University of Pennsylvania.

Following twenty-five years on the stage, entered motion pictures in 1928.

Played in: *The Trespasser* (U.A.), *Through Different Eyes* (Fox), *Fast Life* (F.N.), *Is Everybody Happy?* (Warner), *Alibi* (U.A.), *On With the Show* (Warner), *Furies* (F.N.), *Road to Paradise* (F.N.), *Common Clay* (Fox), *The Gorilla* (F.N.), *Sinners Holiday* (Warner), *Beyond Victory* (Pathé), *The Silver Horde* (Radio), *Paid* (M.G.M.), *Within the Law* (M.G.M.), *Dance Fools Dance* (M.G.M.), *Up for Murder* (Univ), *Bachelor Apartment* (Radio), *Travelling Husbands* (Radio), *Five Star Final* (Warner), *The Public Defender* (Radio), *The Gay Diplomat* (Radio), *Spider* (Fox), *Terror by Night* (Col), *Ladies of the Big House* (Para), *Emma* (M.G.M.), *Scarface* (U.A.), *Secret Witness* (Col), *Grand Hotel* (M.G.M.), *Roadhouse Murder* (Radio), *Famous Ferguson Case* (F.N.), *Hat Check Girl* (Fox), *Red Haired Alibi* (Tiffany).

**PREJEAN,** Albert. B. Paris, 1898. Dark brown hair, blue eyes. Ht. 5 ft. 7 in. Wt. 10 st. Ed. Paris Communal School; Lycée, Paris. Married.

Is known as a "natural" actor. Drifted into movies by chance, straying from the family profession of making agricultural implements.

Played in: *Italian Straw Hat* (René Clair Albatross-Sequana), *Sous les Toits de Paris* (René Clair Tobis), *Paris Qui Dort* (René Clair Tobis), *Le Fantome du Moulin Rouge* (René Clair Tobis), *Le Voyage Imaginaire* (René Clair Tobis), *Verdun* (Gaumont-French), *Un Soir de Rafle* (Osso), *L'Opera de Quat'sous* (U.F.A.).

**PREVOST,** Marie. B. in Sarnia, Canada, Nov. 8, 1898. Dark hair, blue eyes. Ht. 5 ft. 4 in. Ed. Manual Arts High School, Los Angeles. M. (1) H. C. Gerke, 1918; div. 1923; (2) Kenneth Harlan; div. 1929.

Surprised all the friends who knew her as a demure little girl in a convent by becoming a Mack Sennett bathing beauty. Achieved great success in comedies and later, in dramatic roles. Film debut in *Old Swimmin' Hole* (F.N., 1921).

Also Played in: *Tarnish* (F.N.), *The*

*Marriage Circle* (Warner), *Kiss Me Again* (Warner), *The Dark Swan* (Warner), *Recompense* (Warner), *Up in Mabel's Room* (Metro), *Almost a Lady* (Metro), *For Wives Only* (Metro), *Man Bait* (Metro), *Getting Gertie's Garter* (Metro), *The Night Bride* (Metro), *Girl in The Pullman* (Pathé), *The Rush Hour* (Pathé), *On to Reno* (Pathé), *Blonde for a Night* (Pathé), *The Godless Girl* (De Mille), *The Racket* (Para), *The Exodus of the New World* (Pioneer Films), *The Side Show* (Col), *Divorce Made Easy* (Para), *The Flying Fool* (Pathé), *Ladies of Leisure* (Col), *Hell Divers* (M.G.M.), *War Nurse* (M.G.M.), *Within the Law* (M.G.M.), *Blonde Baby* (Col), *Sporting Blood* (M.G.M.), *The Lullaby* (M.G.M.), *Three Wise Girls* (Col), *Reckless Living* (Univ), *Carnival Boat* (Radio), *Gentleman's Fate* (M.G.M.), *Slightly Married* (Invincible).

**PRINGLE,** Aileen. Real name, Bisbee. B. San Francisco, Cal., July 23. Dark brown hair, green eyes. Ht. 5 ft. 4 in. Wt. 8 st. 5 lb. Ed. Miss Murison's School, San Francisco; School of the Sacred Heart, Paris; Miss McKenzie's School, London.

Made her stage debut in London in *The Bracelet*, 1915. Returned to Hollywood and began her screen career.

Played in: *Redhead* (Select), *The Christian* (Goldwyn), *Souls for Sale* (M.G.M.), *Three Weeks* (M.G.M.), *His Hour* (M.G.M.), *Romance of a Queen* (M.G.), *Tin Gods* (Para), *Adam and Evil* (M.G.M.), *Beau Broadway* (M.G.M.), *Wall Street* (Col), *Prince of Diamonds* (Col), *Soldiers and Women* (Col), *Convicted* (Artclass), *Son of Mine* (Mono), *Are These Our Children?* (Radio), *Phantom of Crestwood* (Radio).

**PURCELL,** Irene. B. Hammond, Indiana, Aug. 7. Red hair, blue-grey eyes. Ht. 5 ft. 3 in. M. Angelo Conti.

Was a New York stage favourite before making her screen debut in *Dancing Partner* (M.G.M. 1931), in which she repeated her stage role.

Also Played in: *The Man in Possession* (M.G.M.), *The Passionate Plumber* (M.G.M.), *Westward Passage* (Radio), *Bachelor's Affair* (Fox).

## Q

**QUILLAN,** Eddie. B. Philadelphia, Pa., March 31, 1907. Brown hair and eyes. Ht. 5 ft. 6 in. Wt. 10 st. Ed. Mount Carmel High School.

Was playing with his family (three brothers and a sister) at the Orpheum Theatre in Los Angeles when Mack Sennett saw him, offered him a test and, later, a part in comedies. He then joined R.K.O. Pathé (now absorbed by R.K.O. Radio), and remained with that company until Jan., 1932, when a difference resulted in the breaking of his contract.

Played in: Eighteen Two-Reel Comedies for Mack Sennett. *The Godless Girl* (De Mille), *Showfolks* (Pathé), *Geraldine* (Pathé), *Noisy Neighbours* (Pathé), *Hot and Bothered* (Pathé), *Night Work* (Pathé), *Big Money* (Pathé), *Little Bit of Everything* (Vita), *The Big Shot* (Radio), *The Optimist* (Pathé), *Girl Crazy* (Radio), *Easy Money* (Radio), *Sweepstakes* (Radio), *Looking for Trouble* (Radio).

## R

**RAFT,** George. B. New York. Black hair, brown eyes.

Graduated from selling newspapers into night clubs, and for some years danced for Texas Guinan, the "Cabaret Queen." In between times he was a professional baseball player. The late Rudolph Valentino saw him dancing one night and invited him to become his double. Was seen in his first major role as the dapper gunman in *Scarface* (U.A.).

Also Played in: *Palmy Days* (U.A.), *Dancers in the Dark* (Para), *Night World* (Univ), *Love is a Racket* (Warner), *Sporting Widow* (Para), *Night After Night* (Para), *If I Had a Million* (Para).

**RAINE,** Jack. B. London, May 18, 1898. Ed. Cranleigh. M. Binnie Hale.

On leaving the Army made his stage debut in London, 1919. After a successful stage career entered films.

Played in: *Night-Birds* (B.I.P.), *Middle Watch* (B.I.P.), *Fires of Fate* (B.I.P.), *Alone at Last* (W.B.-F.N.).

**RALSTON,** Esther. B. Bar Harbour, Maine, Sept. 17, 1902. Blonde hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 12 lb. Ed. High School, Washington, D.C. M. George Webb; 1 dau. Mary, 1931.

Had just learnt how to speak when carried for the first time on the stage by her parents. Began her screen career with Universal, one of her earliest films being *Phantom Fortunes* (1916). Next appeared under the Paramount banner in *Peter Pan* (1925). Came to England in May, 1932, and has since appeared in two British productions, *Rome Express* (Gau-Brit) and *After the Ball* (Gau-Brit).

Also Played in: *Beggar on Horseback* (Para), *The Best People* (Para), *The Goose Hangs High* (Para), *The Lucky*

*Devil* (Para), *The Little French Girl* (Para), *The Trouble with Wives* (Para), *The American Venus* (Para), *Woman Handled* (Para), *The Quarter Back* (Para), *The Blind Goddess* (Para), *Children of Divorce* (Para), *Fashions for Women* (Para), *Ten Modern Commandments* (Para), *Figures Don't Lie* (Para), *The Spotlight* (Para), *Love and Learn* (Para), *Something Always Happens* (Para), *The Sawdust Paradise* (Para), *The Case of Lena Smith* (Para), *Betrayal* (Para), *The Wheel of Life* (Para), *The Mighty* (Para), *The Southerner* (M.G.M.), *Lonely Wives* (Pathé), *Prodigal* (Pathé), *Sheer Luck* (Big Four), *Half a Bride* (Para).

**RAMBEAU,** Marjorie. B. San Francisco, Cal., July 15, 1889. Blonde hair, blue eyes. Ht. 5 ft. 6 in. Wt. 9 st. 9 lb. Ed. San Francisco. M. (1) Willard Mack; div. 1917; (2) McGaughajen, 1919, div.; (3) F. A. Gudger, Nov., 1931.

Played her first part on the stage while still in her teens. After many minor roles rose to be leading lady. Altogether she was twenty years on the stage. One of her first pictures was *Her Man* (Radio, 1930).

Also Played in: *Dark Star* (M.G.M.), *Min and Bill* (M.G.M.), *Leftover Ladies* (Tiffany), *Son of India* (M.G.M.), *Inspiration* (M.G.M.), *The Easiest Way* (M.G.M.), *Silence* (Para), *A Tailor Made Man* (M.G.M.), *Strangers May Kiss* (M.G.M.), *The Secret Six* (M.G.M.), *Laughing Sinners* (M.G.M.), *Hell Divers* (M.G.M.).

**RANDOLPH,** Elsie. B. London, Dec. 9. Brown hair, brown eyes. Ht. 5 ft. 4 in. Wt. 8 st. 6 lb. Ed. private tutor.

Made her stage debut in London, 1919, as a model in *The Girl for the Boy*. Without any previous training rose to be one of the most popular dancers on the English musical comedy stage, appearing in many shows with Jack Buchanan. Made her screen debut in *Rich and Strange* (B.I.P. 1931) and immediately established herself as a brilliant screen comedienne.

Also Played in: *Brother Alfred* (B.I.P.), *Life Goes On* (Para-Brit), *Yes, Mr. Brown* (B. & D.).

**RATHBONE,** Basil. B. S. Africa, June 13, 1892. Black hair, hazel eyes. Ht. 6 ft. 1½ in. Ed. Repton College. M. (1) Ethel Marian Forman; (2) Ouida Bergere.

On finishing his education began work with an important London Insurance Company. First stage appearance as Hortensio in *The Taming of the Shrew*, at Ipswich, 1911, after which he made appearances on the principal New York and London stages. Film debut with M.G.M., one of his earliest films being *The Masked Bride* (1925), with Mae Murray.

Also Played in: *Duchess and the Waiter* (M.G.M.), *The Last of Mrs. Cheyney* (M.G.M.), *Bishop Murder Case* (M.G.M.), *Lady of Scandal* (M.G.M.), *Flirting Widow* (F.N.), *A Notorious Affair* (F.N.), *High Road* (M.G.M.), *Sin Takes a Holiday* (Pathé), *Lady Surrenders* (Univ), *This Mad World* (M.G.M.) *A Woman Commands* (Radio), *After the Ball* (Gau-Brit).

**RATOFF,** Gregory. M. Eugene Leontovitch.

Member of the Yiddish Players of New York and a graduate of the Moscow Art Theatre. Gave a superb performance in *The Melody of Life* (Radio 1932).

Also Played in: *For Sale* (Vita), *The Roar of the Dragon* (Radio), *What Price Hollywood?* (Radio), *Deported* (Radio), *Skyscraper Souls* (M.G.M.), *Once in a Lifetime* (Univ), *Mysteries of the French Police* (Radio).

**RAWLINSON,** Gerald. B. St. Helens, Lancs, Aug. 24, 1904. Ed. Emmanuel School.

Commissioned in the R.A.F., 1922. Served in India 1923-26. Made his film debut with Mabel Poulton in *Wild Cat Hetty* (Nettlefold, 1928).

Also Played in: *Tell England* (B.I.F.), *Young Woodley* (B.I.P.), *Devil's Maze* (Gau-Brit), *The Rising Generation* (Neo-Art), *Alf's Carpet* (B.I.P.), *The Man at Six* (B.I.P.), *Creeping Shadows* (B.I.F.), *The Old Man* (B.L.), *Brown Sugar* (Twickenham), *Collision* (U.A.-Brit), *Threads* (U.A.-Brit), *The Call-Box Mystery* (U.A.-Brit).

**RAY,** Rene. Ed. at a convent.

At fifteen she ran away from school, having made up her mind to become a film star. Without experience she got a job as an extra, and made her debut unostentatiously as one of three hundred, and was so hidden that she did not even see herself on the screen. To-day she has won leading roles, one of which is in *The King's Cup* (B & D, 1932).

Also Played in: *Dance Pretty Lady* (B.I.F.), *Smiling Along* (Argyle), *Tonight's the Night* (B.I.P.), *Two White Arms* (Eric Hakim), *Young Woodley* (B,I.P.), *When London Sleeps* (Twickenham).

**RAYMOND,** Gene. Real name, Raymond Guion. B. New York, Aug. 13,

1908. Blonde hair, blue eyes. Ht. 5 ft. 10 in. Wt. 11 st. 3 lb. Ed. Professional Tutoring School.

Went on the stage at the age of five and progressed from juvenile parts into leading roles. Made his screen debut in *Personal Maid* (Para, 1931).

ALSO PLAYED IN: *Ladies of the Big House* (Para), *Forgotten Commandments* (Para), *Night of June 13th* (Para), *If I Had a Million* (Para).

**RENALDO,** DUNCAN. B. Campden, N.J., April 23, 1904. Black hair, dark brown eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Mme. de Burrier's School, Versailles, France.

Began his stage career in New York with a part in *My Son*. Later, in Los Angeles, played with Edward Everett Horton in *Her Cardboard Lover*. Film debut with M.G.M., one of his earliest films being *The Bridge of San Luis Rey* (M.G.M., 1929).

ALSO PLAYED IN: *Trader Horn* (M.G.M.), *The Naughty Duchess* (Tiffany), *Pals of the Prairie* (Radio), *The Devil's Skipper* (Tiffany), *Clothes Make the Woman* (Tiffany), *Marcheta* (Tiffany), *Romany Love* (Tiffany).

**REVIER,** DOROTHY. Real name, Doris Velegra. B. San Francisco, Cal., April 18, 1904. Blonde hair, blue-grey eyes. Ht. 5 ft. 4 in. Wt. 8 st. 3 lb. Ed. Oakland High School.

Following two years as a solo dancer at the famous Tait's Café in San Francisco, was discovered by a Hollywood producer. One of her best-known films is *The Iron Mask* (U.A., 1929).

ALSO PLAYED IN: *Dance of Life* (Para), *Donovan Affair* (Col), *Father and Son* (Col), *The Drop Kick* (F.N.), *The Tigress* (Col), *The Warning* (Col), *The Siren* (Col), *Submarine* (Col), *Murder on the Roof* (Col), *Black Sheep* (Col), *Red Dance* (Fox), *The Mighty* (Para), *Light Thinkers* (Col), *Hold Everything* (Warner), *Call of the West* (Col), *Vengeance* (Col), *Sin Flood* (F.N.), *Way of All Men* (F.N.), *Squealer* (Col), *The Bad Man* (F.N.), *The Last Ride* (Univ), *Graft* (Univ), *Anybody's Blonde* (Mayfair), *Sally of the Subway* (Allied), *Sin's Pay Day* (Mayfair), *No Living Witness* (Mayfair), *Night World* (Univ), *Arm of the Law* (Mono), *The Beauty Parlour* (Chesterfield), *Black Camel* (Fox), *The Widow in Scarlet* (Mayfair), *Face on the Bar-room Floor* (Tec-Art), *The Avenger* (Col.).

**REYNOLDS,** VERA. B. Richmond, Virginia, Nov. 25, 1905. Brown hair, hazel eyes. Ht. 5 ft 1 in. Wt. 7 st. 4 lb. M. (1) Carl Montgomery; div; (2) Robert Ellis, 1926.

During ten years' experience of the screen has played with Cecil B. de Mille, Universal and other companies. Was formerly a dancer in Los Angeles.

PLAYED IN: *Feet of Clay* (Para), *Road to Yesterday* (Para), *Silence* (Para), *Prodigal Daughters* (Para), *Back from Shanghai* (General Pictures), *To-night at Twelve* (Univ), *Dragnet Patrol* (Like), *Monster Walks* (Like), *Neck and Neck* (W.W.), *Love Redeemed* (Like), *Gorilla Ship* (Like), *Hell Bent for 'Frisco* (W.W.), *Lawless Woman* (Chesterfield), *Lion and the Lamb* (Col).

**RICH,** IRENE. B. Buffalo, New York, Oct. 13, 1897. Golden-brown hair, brown eyes. Ht. 5 ft. 6 in. Ed. St. Margaret's School for Girls, Buffalo. M. David Blankenhorn; div. 1931; 2 daughters.

Went to Hollywood with little stage experience. Mary Pickford gave her a chance in *Stella Maris* (Artcraft, 1918).

ALSO PLAYED IN: *Tale of Two Worlds* (Goldwyn), *Beau Brummel* (Warner), *The Climbers* (Warner), *Lady Windermere's Fan* (Warner), *The Lost Lady* (Warner), *Craig's Wife* (Pathé), *Ned McCobb's Daughter* (Pathé), *They Had to See Paris* (Fox), *So This is London* (Fox), *The Exalted Flapper* (Fox), *On Your Back* (Fox), *Check and Double Check* (Radio), *Daughters of Luxury* (M.G.M.), *Beau Ideal* (Radio), *Strangers May Kiss* (M.G.M.), *The Mad Parade* (Para), *The Champ* (M.G.M.), *Down to Earth* (Fox), *Her Mad Night* (Mayfair).

**RICH,** LILLIAN. B. 1905, Herne Hill, London. Brown hair, blue eyes. Ht. 5 ft. 3 in. M. Lionel Ed. Nicholson; div. 1932.

Appeared at the Lyceum Theatre, London, at the age of fourteen in *Babes in the Wood*. After gaining experience in musical comedy went out to Hollywood, minus influence or friends, to get into pictures. Secured a small part almost immediately in a picture starring Enid Bennett. Has since gone from one success to another in American films. Returned to England, 1928, to make British pictures.

PLAYED IN: *The Eternal Triangle* (Vita), *Behind Red Curtains, The Love Master* (F.N.), *Never Say Die* (Pathé), *Woman's Law* (Peerless), *The Golden Web* (Gotham), *Dancing Days* (Preferred), *The Isle of Retribution* (Radio), *Braveheart* (Pathé), *Exclusive Rights* (Preferred), *Ship of Souls* (Ideal), *A Silver Rosary, The Forger, High Seas* (B.I.P.), *Stage Whispers* (Chesterfield), *Murdock Affair* (Chesterfield).

**RIGAS,** GEORGE. B. Greece. Black hair, brown eyes. Ht. 6 ft. Wt. 12 st. 10 lb. Ed. Greece and France.

Well known in theatrical circles on the Continent and in the United States. Was featured in many silent films and gained further popularity with the advent of the talkies.

PLAYED IN: *The Love Light* (U.A.), *Desert Gold* (Para), *Beau Geste* (Para), *Redskin* (Para), *Wolf Song* (Para), *The Rescue* (U.A.), *Acquitted* (Col), *Hearts and Hoofs* (Pathé), *Riders of the North* (Syndicate), *Beau Ideal* (Radio), *Hell Bent for 'Frisco* (W.W.), *Mounted Fury* (Gau).

**RIN-TIN-TIN,** Was found by his master, Capt. Lee Duncan, in a German dug-out after the attack on Metz. Was brought back to Los Angeles, where his master was struck with the idea of making him a film actor. Rin-Tin-Tin was an instant success, and it is said that the dog was largely responsible for the vast fortune accumulated by Warner Bros. in the days after the war. Was at one time earning for his master the record salary of £500 a week. Died August, 1932.

PLAYED IN: *Tracked in the Snow Country* (Warner), *Find Your Man* (Warner), *The Clash of the Wolves* (Warner), *When London Sleeps* (Warner), *The Night Cry* (Warner), *Jaws of Steel* (Warner), *Frozen River* (Warner), *The Man Hunter* (Warner), *Rough Waters* (Warner), *Tiger Rose* (Warner), *The Lightning Warrior* (Ideal).

**ROBERTI,** LYDA. B. Warsaw, Poland. Blonde hair, blue eyes. Ed. Russia, France, Hungary, Germany, Egypt and the Orient.

Is the daughter of a famous European circus clown, with whom she travelled during most of her childhood. Later, while playing in a musical show in Chicago, she was seen by Paramount and given a part in *Dancers in the Dark* (1932).

ALSO PLAYED IN: *Million Dollar Legs* (Para), *Kid from Spain* (U.A.).

**ROBERTS,** J. H. B. London, July 11, 1884. Brown hair, blue eyes. Ht. 5 ft. 10 in. Wt. 10 st. 6 lb. Ed. Birkenhead. M. Beatrice Smith. April, 1916; 1 son, 1919.

Was for a time a clerk in a shipping office but began his theatrical career at Birkenhead in 1909. Joined Miss Horniman's Repertory Company in 1910 and later was one of the original members of the Liverpool Repertory Company. Also played extensively in London before he was induced to make films

PLAYED IN: *Whiteface* (Gains), *A Safe Affair* (Langham), *The Constant Nymph* (Gains), *Alibi* (Twickenham).

**ROBERTSON,** WILLARD. B. Runnels, Texas, Jan. 1, 1886. Dark brown hair, blue-grey eyes. Ht. 6 ft. ½ in. Wt. 12 st. 12 lb. Ed. public schools of Washington; National University Law School of Washington.

Gained his early stage experience with a stock company at Washington, and in 1906 made his first appearance on Broadway. Was stage director for Robert Hilliard when he toured in *A Fool There Was.* While still on the stage, studied law and for a time became secretary and later attorney, for the Interstate Commerce Commission. Has also written plays and done a considerable amount of film work.

PLAYED IN: *The Last of the Duanes* (Fox), *Shanghaied Love* (Col), *So Big* (Warner), *The Ruling Voice* (F.N.), *Graft* (Whirlwind), *Behind the Mask* (Col), *Silence* (Para), *The 'Cisco Kid* (Fox), *Famous Ferguson Case* (Warner), *Broken Wing* (Para), *Brown of Culver* (Univ), *Strange Love of Molly Louvain* (F.N.), *Defiance* (Univ), *Doctor X* (Warner), *The Gay Caballero* (Fox), *Sooky* (Para), *Guilty As Charged* (Para) *Virtue* (Col), *Wild Girl* (Fox), *Call Her Savage* (Fox), *I am A Fugitive* (Warner).

**ROBEY,** GEORGE, C.B.E. Real name, George Edward Wade. B. Sept. 20, 1869. Ed. London and Dresden. M. Ethel Haydon.

Worked as an engineer for four years before making his stage debut at the old Aquarium Theatre, London, in 1891. One of the most popular figures in variety. Has toured South Africa, and is the author of many books. The result of his concert given in aid of the French Red Cross during the war was the remarkable figure of £11,265. In recognition of his services during the war was created a Commander of the British Empire, Jan. 1919.

PLAYED IN: *Temperance Fete* (Eric Hakim), *Marry Me* (Gains), *Don Quixote* (Nelson).

**ROBINSON,** EDWARD G. B. Bucharest, Rumania, Dec. 12, 1893. Black hair, brown eyes. Ht. 5 ft. 8 in. Wt. 11 st. 4 lb. Ed. New York public schools; Columbia University. M. Gladys Lloyd, 1926.

Made his first theatrical appearance on the amateur stage, then in vaudeville in *Bells of Conscience,* written by himself.

Appeared with Richard Barthelmess in *The Bright Shawl* (F.N. 1923). It was not, however, until eight years later that he was to achieve fame as a character actor.

ALSO PLAYED IN : *The Hole in the Wall* (Para), *The Widow from Chicago* (F.N.), *East is West* (Univ), *Little Cæsar* (F.N.), *The Idol* (F.N.), *Five Star Final* (F.N.), *Smart Money* (F.N.), *The Honourable Mr. Wong* (F.N.), *A Lady to Love* (M.G.M.), *Two Seconds* (F.N.), *Tiger Shark* (F.N.), *Silver Dollar* (F.N.).

**ROBSON,** MAY. B. Melbourne, Australia. Dark brown hair, blue-grey eyes. Ht. 5 ft. 2 in. Wt. 7 st. 7 lb. Ed. England, France and Belgium.

Made her stage debut, 1883, and was famous in America for 22 years before she entered films. Won recognition in elderly character roles. Is now under contract to M.G.M.

PLAYED IN : *The Angel of Broadway* (Pathé), *Harp in Hock* (Pathé), *Chicago* (Pathé), *The Blue Danube* (Pathé), *Turkish Delight* (Pathé), *Mother's Millions* (Univ), *Letty Lynton* (M.G.M.), *Strange Interlude* (M.G.M.), *Two Against the World* (Warner), *The Engineer's Daughter* (Radio), *Red-Headed Woman* (M.G.M.). *Little Orphan Annie* (Radio).

**ROGERS,** CHARLES (BUDDY). B. Olanthe, Kansas, Aug. 13, 1904. Black hair, brown eyes. Ht. 6 ft. Wt. 12 st. 7 lb. Ed. Olanthe High School ; University of Kansas.

Made his appearance in motion pictures via the Paramount School of Acting, his first important film being *Fascinating Youth* (Para, 1926).

ALSO PLAYED IN : *Heads Up* (Para), *Wings* (Para), *My Best Girl* (Para), *Get Your Man* (Para), *Abie's Irish Rose* (Para), *Someone to Love* (Para), *Varsity* (Para), *Close Harmony* (Para), *Here Comes the Bandwagon* (Para), *Illusion* (Para), *The River of Romance* (Para), *Halfway To Heaven* (Para), *Paramount on Parade* (Para), *Safety in Numbers* (Para), *Young Eagles* (Para), *Follow Thru'* (Para), *Along Came Youth* (Para), *The Movie Man* (Vita), *The Ice Man* (Vita), *The Lawyer's Secret* (Para), *Road To Reno* (Para), *Working Girls* (Para), *Reckless Age* (Para).

**ROGERS,** GINGER. B. Independence, Missouri. July 16, 1911. Brown hair, brown eyes. Ht. 5 ft. 5 in. Wt. 8 st. 3 lb. M. Jack Pepper ; div. 1931. After winning many cups and medals for her dancing, she was given the Texas State Championship in charleston contest together with a four weeks' vaudeville contract. Gained considerable experience in vaudeville and musical comedy. Made her screen debut in *Young Man of Manhattan* (Para, 1930).

ALSO PLAYED IN : *Queen High* (Para), *Manhattan Mary* (Para), *Sap from Syracuse* (Para), *A Night in a Dormitory* (Pathé), *Checker Comedies* (First Series), *Honour Among Lovers* (Para), *Suicide Fleet* (Radio), *Bad Timber* (Pathé), *Looking for Trouble* (Radio), *Carnival Boat* (Pathé), *The Tenderfoot* (F.N.), *Thirteenth Guest* (Mono), *Hat Check Girl* (Fox), *Forty-Second Street* (Warner).

**ROGERS,** WILL. Full name, William Penn Adair Rogers. B. Colagah, Nov. 4, 1879. Dark brown hair, blue eyes. Ht. 5 ft. 11 in. Ed. Willow Hassell School ; Kempa Military Academy, Booneville. M. Betty Blake 1908 ; 2 sons, 1 dau.

First stage experience was in New York, 1905, where he cracked jokes that finished at the same time as the spin of the rope he held in his hand. This turn made him famous and won him a contract with Flo Ziegfeld's Follies. Was once selected for Governor of Oklahoma, but declined the nomination. Has been Mayor of Beverly Hills and has published a book " The Cowboy Philosopher on the Peace Conference."

PLAYED IN : *Happy Days* (Fox), *So this is London* (Fox), *Yankee at King Arthur's Court* (Fox), *They had to See Paris* (Fox), *Ambassador Bill* (Fox), *Business and Pleasure* (Fox), *Young as You Feel* (Fox), *Down to Earth* (Fox), *Jubilo* (Fox), *State Fair* (Fox),

**ROLAND,** GILBERT. Real name, Luis Antonio Damaso de Alonso. B. Juarez, Mexico, Dec. 11, 1905. Son of Francisco Alonso, a toreador. Black hair, brown eyes. Ht. 5 ft. 11 in. Wt. 11 st. 11 lb. Ed. in Mexico.

Made his screen debut without any stage experience, one of his earliest films being *The Plastic Age* (Schulberg, 1925).

ALSO PLAYED IN : *The College Flirt* (Para), *The Blonde Saint* (F.N.), *Camille* (F.N.), *The Dove* (U.A.), *The Woman Disputed* (U.A.), *New York Nights* (U.A.), *Monsieur le Fox* (M.G.M.), *Resurrection*, Spanish version (Univ), *Men in Her Life* (Col), *Men of the North* (M.G.M.), *Passionate Plumber* (M.G.M.), *Woman in Room 13* (Fox), *A Parisian Romance* (Allied), *Gigolette* (Tec-Art), *No Living Witness* (Mayfair), *Call Her Savage* (Fox).

**ROLLINS,** David. B. Kansas City, Missouri, Sept. 2, 1909. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 9 st. 9 lb. Ed. Northeast High School, Kansas City; Glendale High, California; Culver College, Indiana.

It was by chance that he became a film star, appearing as an extra in a Universal picture while on holiday from the bank. Fascinated by the work, he left his job and took up acting in earnest.

Played in: *High School Hero* (Fox), *Love is Blonde* (Fox), *Thanks for the Buggy Ride* (Fox), *Win that Girl* (Fox), *Air Circus* (Fox), *Prep and Pep* (Fox), *Riley the Cop* (Fox), *Forget-Me-Not* (Fox), *Our Daily Bread* (Fox), *Kick Off* (Excellent), *Fox Movietone Follies* (Fox), *Love, Live and Laugh* (Fox), *Black Watch* (Fox), *Why Leave Home?* (Fox), *Happy Days* (Fox), *Big Trail* (Fox), *Young Sinners* (Fox), *Girls Demand Excitement* (Fox), *Morals for Women* (Tiffany), *Papa Loves Mama, King of the Khyber Rifles* (Fox), *The Seas Beneath* (Fox), *Second Chances* (Chesterfield), *Phantom Express* (Tec-Art).

**ROME,** Stewart. Real name, Septimus Ryott. B. Newbury, Jan. 30, 1886. Brown-grey hair, blue eyes. Ht. 6 ft. 1 in. Wt. 12 st. Ed. Newbury Grammar School.

Worked for four years as civil engineer before making his debut in a chorus in musical comedy. Toured Great Britain, India and Australia. For a time tried his hand at sheep-farming but was glad to return to the stage. Made his film debut in *Justice* with the Hepworth company in 1913 and, for many years, was one of their leading stars. A few years ago he visited Los Angeles and acted in several American films.

Also Played in: *Coming Thro' the Rye* (Hepworth), *Iris* (Hepworth), *The Touch of a Child* (Hepworth), *Sweet Lavender* (Hepworth), *Trelawney of the Wells* (Hepworth), *The White Hope* (Hepworth), *Annie Laurie* (Hepworth), *Molly Bawn* (Hepworth), *A Daughter of Eve* (Broadwest), *A Gentleman Rider* (Broadwest), *Her Son* (Broadwest), *Snow in the Desert* (Broadwest), *A Great Coup* (Broadwest), *Christie Johnstone* (Broadwest), *Prodigal Son* (Stoll), *The Woman Who Obeyed* (Astra-National), *Colleen Bawn* (Stoll), *Eleventh Commandment* (Gau), *Somehow Good* (F.N.), *The Ware Case* (Film Manufacturing), *Zero* (Film Manufacturing), *The Man who Changed His Name* (B.L.), *Dark Red Roses* (International), *The Last Hour* (Nettlefold), *The Price of Things* (Elinor Glyn Pro), *Kissing Cup's Race* (Butcher), *Deadlock* (G. King), *The Great Gay Road* (Butcher), *Betrayal* (Univ-Brit), *Rynox* (Ideal), *The Marriage Bond* (Twickenham), *The Stirrup Cup Sensation* (Butcher).

**ROONEY,** Mickey. (See Mickey McGuire.)

A brilliant child actor, familiar in many Universal Western pictures. As Mickey McGuire, has made many child films with great success. Recently his name was changed by Universal. (Full biography on page 124.)

Played in: *High Speed* (Col), *Sin's Pay Day* (Mayfair), *Fast Companions* (Univ), *My Pal the King* (Univ).

**ROSMER,** Milton. B. Southport, Nov. 4, 1881. Ed. Manchester Grammar School. M. Irene Rooke.

Spent many years on the legitimate stage, making his stage debut in 1899, eventually becoming a director at the famous Everyman Theatre, London. Also starred in many British films, and finally turned to directing.

Played in: *Mystery of a Hansom Cab* Ideal), *Still Waters Run Deep, Whoso Is Without Sin, Lady Windermere's Fan, Man Without a Soul* (London), *Greater Need* (London), *Wuthering Heights* (Ideal), *Torn Sails* (Ideal), *Diamond Necklace* (Ideal), *Twelve Pound Look* (Ideal), *The Will* (Ideal), *Belphegor* (Ideal), *Demos* (Ideal), *A Woman Of No Importance* (Ideal), *The Pointing Finger* (Stoll), *General John Regan* (Stoll), *A Romance of Wastdale* (Stoll), *The Passionate Friends* (Stoll).

Directed: *The Perfect Lady* (B.I.P.), *Many Waters* (B.I.P.), *After the Ball* (Gau-Brit), *Dreyfus* (co-directed with F. W. Kraemer, B.I.P.).

**ROTH,** Lillian. B. Boston, Mass., Dec. 11, 1910. Brown hair, blue eyes. M. William Scott 1931; div. 1932.

Film debut occurred at the age of five for the Fort Lee Studios, New Jersey. One year later made her stage debut and having achieved prominence in theatricals, returned to the screen and made her talkie debut in *Illusion* (Para, 1929).

Also Played in: *Love Parade* (Para), *Vagabond King* (Para), *Animal Crackers* (Para), *Sea Legs* (Para), *Paramount On Parade* (Para), *Madame Satan* (M.G.M.).

**RUBENS,** Alma. B. San Francisco, 1897. Black hair, black eyes. Ht. 5 ft. 7 in. Ed. Convent, San Francisco.

M. (1) Franklyn Farnum, div; (2) Dr. D. C. Goodman; div; (3) Ricardo Cortez, 1926. D. Jan. 21, 1931.

Began her career on the musical comedy stage, and made her screen debut in *The Half Breed* (Fine Arts-Triangle, 1916). Was a prominent figure of the silent screen.

ALSO PLAYED IN: *Humoresque* (Para), *The Gilded Butterfly* (Fox), *Siberia* (Fox), *The Pelican* (Fox), *East Lynne* (Fox), *The Heart of Salome* (Fox), *The Show Boat* (Univ), *She Goes to War* (U.A.).

**RUGGLES,** CHARLES. B. Los Angeles, Cal. Light brown hair, light grey eyes. Ht. 5 ft. 6 in. Wt. 10 st. 5 lb.

Was intended for a chemist, but had other views, and had already gained extensive experience of the stage when the Morosco Co. gave him his opportunity. His first talkie was *Gentlemen of the Press* (Para, 1929).

ALSO PLAYED IN: *The Lady Lies* (Para), *Road House Nights* (Para), *Young Man of Manhattan* (Para), *Queen High* (Para), *Her Wedding Night* (Para), *Charley's Aunt* (Col), *Honour Among Lovers* (Para), *The Smiling Lieutenant* (Para), *The Girl Habit* (Para), *The Beloved Bachelor* (Para), *Husband's Holiday* (Para), *One Hour with You* (Para), *This is the Night* (Para), *This Reckless Age* (Para), *Love Me Tonight* (Para), *Seventy Thousand Witnesses* (Rogers-Para), *The Night of June 13* (Para), *Honest Finder* (Para), *Evenings for Sale* (Para), *The Lawyer's Secret* (Para), *If I Had a Million* (Para).

## S

**SAINPOLIS,** JOHN. B. New Orleans, Louisiana. Grey hair, brown eyes. Ht. 5 ft. 10½ in. Wt. 12 st. 2 lb. Ed. New Orleans.

Following long stage experience, during which he had appeared in *For the Defence*, *The Tailor-Made Man*, and other well-known plays, turned his attention to motion pictures and has since worked with almost every company in Hollywood.

PLAYED IN: *Green Grass Widows* (Tiffany), *Romance of a Queen* (M.G.), *Phantom of the Opera* (Univ), *The Bad One* (U.A.), *Coquette* (U.A.), *In the Next Room* (F.N.), *Guilty* (Col), *Three Sisters* (Fox), *Party Girl* (Tiffany), *The Melody Man* (Col), *Captain Thunder* (Warner), *Kismet* (F.N.), *Doctors' Wives* (Fox), *The Criminal Code* (Col), *Men of the Sky* (F.N.), *Transgression* (Radio), *Heartbreak* (Fox), *Lena Rivers* (Tiffany), *Melody of Life* (Radio), *Alias the Doctor* (F.N.), *Forbidden Company* (Chesterfield), *Gambling Sex* (Burton King).

**SALE,** CHARLES, "CHIC." B. Huron, S. Dakota. Ed. Illinois University.

Was for some years on the stage before his first screen opportunity came his way. Noted for the clever make-up which transforms his youth into extreme but pleasant age. Was first seen in films in a number of shorts, his first big part occurring in *The Star Witness* (Warner, 1931).

ALSO PLAYED IN: *The Expert* (Warner), *When a Fellow Needs a Friend* (M.G.M.), *Stranger in Town* (Warner), *Men of America* (Radio).

**SALE,** VIRGINIA. B. Urbana, Ill. Brown hair and eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. Urbana High School; University of Illinois.

Five years on the stage preceded her entry into motion pictures in 1927, which was made possible by King Vidor, who gave her a small part in *The Crowd* (M.G.M.), Leads in Christie Comedies followed soon after, and then her first big part in *Cohens and Kellys in Atlantic City* (Univ., 1930).

ALSO PLAYED IN: *Legionnaires in Paris* (Radio), *Harold Teen* (F.N.), *Midnight Madness* (Pathé), *Fancy Baggage* (Warner), *Why Be Good?* (F.N.), *This is Heaven* (U.A.), *The Dude Wrangler* (W.W.), *Embarrassing Moments* (Univ), *Stewed, Fried, Boiled: Floating College* (Tiffany), *Below the Deadline* (Chesterfield), *The Kid's Clever* (Univ), *Bright Lights* (F.N.), *Show Girl in Hollywood* (F.N.), *Moby Dick* (Warner), *Loving the Ladies* (Radio), *Viennese Nights* (Warner), *Too Young to Marry* (F.N.), *My Past* (Warner), *The Great Meadow* (M.G.M.), *Many a Slip* (Univ), *Big Business Girl* (F.N.), *Gold Dust Gertie* (Warner), *Sob Sister* (Fox), *Broken Lullaby* (M.G.M.), *Selling Shorts* (Pathé), *Her Majesty Love* (Warner), *Secret Service* (Radio), *Fireman Save my Child* (F.N.), *Gentleman for a Day* (Warner), *Man Wanted* (F.N.). *Ironmaster* (Allied).

**SANTLEY,** FREDERIC. B. Salt Lake City, Utah, Nov. 20. Blond hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 10 st. 8 lb. Ed. privately. M. Marion Simpson.

First appeared on the stage at the age of four in a girl's part in *The Silver King*. Played extensively in juvenile roles and when he grew up became a well-known

figure in vaudeville and musical comedy Following three years in motion pictures he again returned to the stage, only to reappear on the screen again in 1930 in *Leathernecking* (Radio).

Also Played in: *A Dangerous Affair* (Col).

**SAXON-SNELL,** H. B. London, Aug. 7' 1889. Light brown hair, hazel eyes' Ht. 5 ft. 11 in. Wt. 13 st. 4 lb. Ed. Surrey County School, Sutton. M. Kathleen Bontaill.

Is related to the late Henry Saxon-Snell, the famous architect, and is a first cousin of Iris Hoey, the actress. Was intended by his father to become an architect, and, though Snell did for a while obey his father it was not long before he broke away and began his stage career. Has toured extensively in South Africa. Is now devoting his time to both stage and screen and finds that he can do this without over-burdening himself. Two of his notable stage successes were in *Where the Rainbow Ends* and *Twelve Nights.*

Played in: *Josser Joins the Navy* (B.I.P.), *Red Pearls* (Nettlefold), *The Clue of the New Pin* (B.L.), *Luck of the Navy* (Wilcox), *The Bondman* (B.I.P.), *My Friend the King* (Film Engineering), *The "W" Plan* (B.I.P.), *The Verdict of the Sea* (B.I.P.), *Loves of Robert Burns* (B. & D.), *Return of Raffles* (Nettlefold).

**SAYERS,** Loretta. B. Seattle, Washington, Blonde hair, blue eyes. Ht. 5 ft. 3 in.

Made her debut in motion pictures without previously having served an apprenticeship on the stage. Was seen in a small part in *Lover Come Back* (Col, 1931) and not long after played the lead opposite Jack Holt in *Fifty Fathoms Deep* (Col, 1931).

Also Played in: *The Fighting Sheriff* (Col), *Deadline* (Col), *The Virtuous Wife* (Col), *High Speed* (Col).

**SCHILDKRAUT,** Joseph. B. Vienna, Austria, March 22, 1898. Black hair, black eyes. Ht. 5 ft. 10 in. Wt. 10 st. 6 lb. Ed. Vienna; Berlin High School and College. M. (1) Elise Bartlett, 1922; div; (2) Lillian Mary McKay, 1932.

Is a fluent linguist and during his long career on the stage has played parts in numerous languages. Went to America, 1921, under contract to the New York Theatre Guild, making his first appearance there in *Liliom,* which ran into 768 performances. Screen debut with Lillian Gish in *Orphans of the Storm* (U.A., 1922).

Also Played in: *Road to Yesterday* (Pathé), *King of Kings* (De Mille), *Shipwrecked* (Pathé), *His Dog* (Pathé), *Forbidden Woman* (Pathé), *Tenth Avenue* (Pathé), *Show Boat* (Univ), *Mississippi Gambler* (Univ), *Cock of the Walk* (W.W.), *Night Ride* (Univ), *Carnival* (B. & D.), *Blue Danube* (B. & D.).

**SCHILLING,** Marion. B. Denver, Col. 1911. Brown hair, brown eyes. Ht. 5 ft. 4 in. Ed. at Denver; Central High School of St. Louis.

After leaving school joined her father's stock company and toured America. A test for M.G.M. resulted in her first screen role in *Wise Girls,* 1929.

Also Played in: *Lord Byron of Broadway* (M.G.M.), *Free and Easy* (M.G.M.), *Shadow of the Law* (Para), *Swellhead* (Tiffany), *On Your Back* (Fox), *Beyond Victory* (Pathé), *Donovan's Kid* (Radio), *The Common Law* (Pathé), *Sundown Trail* (Radio), *What Price Melody?* (M.G.M.), *County Fair* (Mono), *A Man's Land* (Allied), *Shop Angel* (Pathé), *A Parisian Romance* (Allied).

**SCOTT,** Randolph. Real name, Randolph Crane. B. Orange County, Virginia, Jan. 23, 1903. Fair hair, hazel eyes. Ht. 6 ft. 2 in. Wt. 13 st. 8 lb. Ed. private School; Woodberry Forest School.

Two years' stage experience on the west coast of America preceded his film debut with Paramount in 1931.

Played in: *Sky Bride* (Para), *A Successful Calamity* (Warner), *The Lone Cowboy* (Para), *Heritage of the Desert* (Para) *Hot Saturday* (Para), *Wild Horse Mesa* (Para).

**SEARL,** Jackie. B. California 1920. Brown hair, blue eyes.

When three years of age was heard reciting by one of the Los Angeles Radio Station officials, who was instrumental in getting him a weekly engagement in the Children's Hour. When Paramount were casting *Tom Sawyer,* they decided to include him in the cast with Mitzi Green and Jackie Coogan.

Also Played in: *Skippy* (Para), *Finn and Hattie* (Para), *Forbidden Adventure* (Para), *Daybreak* (M.G.M.), *Sooky* (Para), *Huckleberry Finn* (Para), *The Miracle Man* (Para), *Lovers Courageous* (M.G.M.), *Hearts of Humanity* (Majestic).

**SEBASTIAN,** Dorothy. B. Birmingham, Alabama, April 26, 1904. Brown hair, hazel eyes. Ht. 5 ft. 3 in. Wt. 8 st. 3 lb. Ed. University of Alabama. M. Bill Boyd.

After a few months' experience of the stage made her first screen appearance in *Sackcloth and Scarlet* (Lasky, 1924).

ALSO PLAYED IN: *Wings of Chance* (F.N.), *Bluebeard's Seven Wives* (F.N.), *The Show* (M.G.M.), *The Demi-Bride* (M.G.M.), *Love* (M.G.M.), *The Gallant Gringo* (M.G.M.), *Our Dancing Daughters* (M.G.M.), *Spite Marriage* (M.G.M.), *Morgan's Last Raid* (M.G.M.), *The Single Standard* (M.G.M.), *Montana Moon* (M.G.M.), *Our Blushing Brides* (M.G.M.), *His First Command* (Pathé), *Officer O'Brien* (Pathé), *The Deceiver* (Col), *Blood Brothers* (Col), *The Lightning Flyer* (Col), *Free and Easy* (M.G.M.), *Unwanted* (Col), *The Big Gamble* (Radio), *They Never Come Back* (Tec-Art).

**SEEGAR,** MIRIAM. B. Greentown, Indiana, Sept. 1, 1909. Blonde hair, blue eyes. Ht. 5 ft.

Was sent by Al Woods, theatrical producer, to London, to play the leading feminine role in *Crime*. Three years in England followed this, during which time she appeared in a number of British films, one of which was *When Knights were Bold* (Ideal), opposite Nelson Keys. Later returned to America and took part in Adolphe Menjou's first all-talking picture, *Fashions in Love* (Para, 1929), in which she co-starred with Fay Compton. A Paramount contract followed.

ALSO PLAYED IN: *The Love Doctor* (Para), *Movietone Follies of* 1930 (Fox), *Seven Keys to Baldpate* (Radio), *What a Man* (W.W.), *Big Money* (Pathé), *The Lion and the Lamb* (Col), *Dawn Trail* (Col), *Madame Julie* (Radio), *Famous Ferguson Case* (Warner), *Strangers of the Evening* (Tiffany), *Out of Singapore* (Goldsmith), *Valley of Ghosts* (M.G.M.).

**SEGAL,** VIVIENNE. B. Philadelphia., Blonde hair, brown eyes. Ht. 5 ft. 2 in. Ed. Academy of the Sisters of Mercy in Philadelphia. M. Robert Ames; dissolved.

Created a sensation by taking the part of Carmen in the Opera at the age of sixteen. Was heard by a representative of the Schuberts and promptly given the leading part in *Blue Paradise*. Screen debut, *Golden Dawn* (Warner, 1930).

ALSO PLAYED IN: *Song of the West* (Warner), *Bride of the Regiment* (F.N.), *The Lady of the Rose* (F.N.), *Viennese Nights* (Warner).

**SELTEN,** MORTON. Real name, Morton Richard Stubbs. B. Jan 6, 1860. Ed. Marlborough. M. Kate Pattison.

A very recent acquisition to the British film world. Achieved no little success in the West End plays, *Cat and the Fiddle* and *Counsel's Opinion*, and though he appears on the stage at nights, devotes his talents to motion pictures during the daytime.

PLAYED IN: *Service for Ladies* (Para-Brit), *The Shadow Between* (B.I.P.), *Wedding Rehearsal* (London Film Pro).

**SHANNON,** PEGGY. Real name, Winona Shannon. B. Pine Bluff, Ark. Red hair, grey-blue eyes. Ht. 5 ft. 4 in. Ed. Sacred Heart Convent, Pine Bluff. M. Allan Davies, 1928.

During a short stage career she was seen by a Paramount "scout" and given a screen test. This was successful and she was finally signed by them as a substitute for Clara Bow. Later was given a contract by Fox.

PLAYED IN: *The Secret Call* (Para), *Silence* (Para), *The Road to Reno* (Para), *Hotel Continental* (Tiffany), *This Reckless Age* (Para), *Playing the Game* (Para), *Society Girl* (Fox), *After the Rain* (Fox), *False Faces* (Tiffany).

**SHEARER,** NORMA. B. Montreal, Canada, Aug 10, 1904. Brown hair, blue-grey eyes. Ht. 5 ft. 1 in. Wt. 8 st. 6 lb. Ed. public school, Montreal. M. Irving Thalberg; 1 son, b. 1930.

Displayed almost unbelievable tenacity in the early days of films by endeavouring to achieve a motion picture career when she first arrived in America. Gradually she has won through and she is to-day one of the leading personalities in Hollywood. One of her earliest films was *The Stealers* (Robertson Cole, 1920).

ALSO PLAYED IN: *The Snob* (M.G.), *He Who Gets Slapped* (M.G.), *Tower of Lies* (M.G.), *His Secretary* (M.G.), *Upstage* (M.G.M.), *The Student Prince* (M.G.M.), *Trelawney of the Wells* (M.G.M.), *The Actress* (M.G.M.), *The Hollywood Review* (M.G.M.), *A Lady of Chance* (M.G.M.), *The Last of Mrs. Cheyney* (M.G.M.), *Trial of Mary Dugan* (M.G.M.), *Their Own Desire* (M.G.M.), *The Divorcee* (M.G.M.), *Let Us be Gay* (M.G.M.), *Strangers May Kiss* (M.G.M.), *A Free Soul* (M.G.M.), *Private Lives* (M.G.M.), *Strange Interlude* (M.G.M.), *Smiling Through* (M.G.M.).

**SHEFFIELD,** LEO. B. Malton, Yorks., Nov. 15, 1873.

Made his stage debut with the D'Oyly Carte Opera Company in London 1906, and remained with them for

PLATE 17 *United Artists*

DOUGLAS FAIRBANKS and MARY PICKFORD

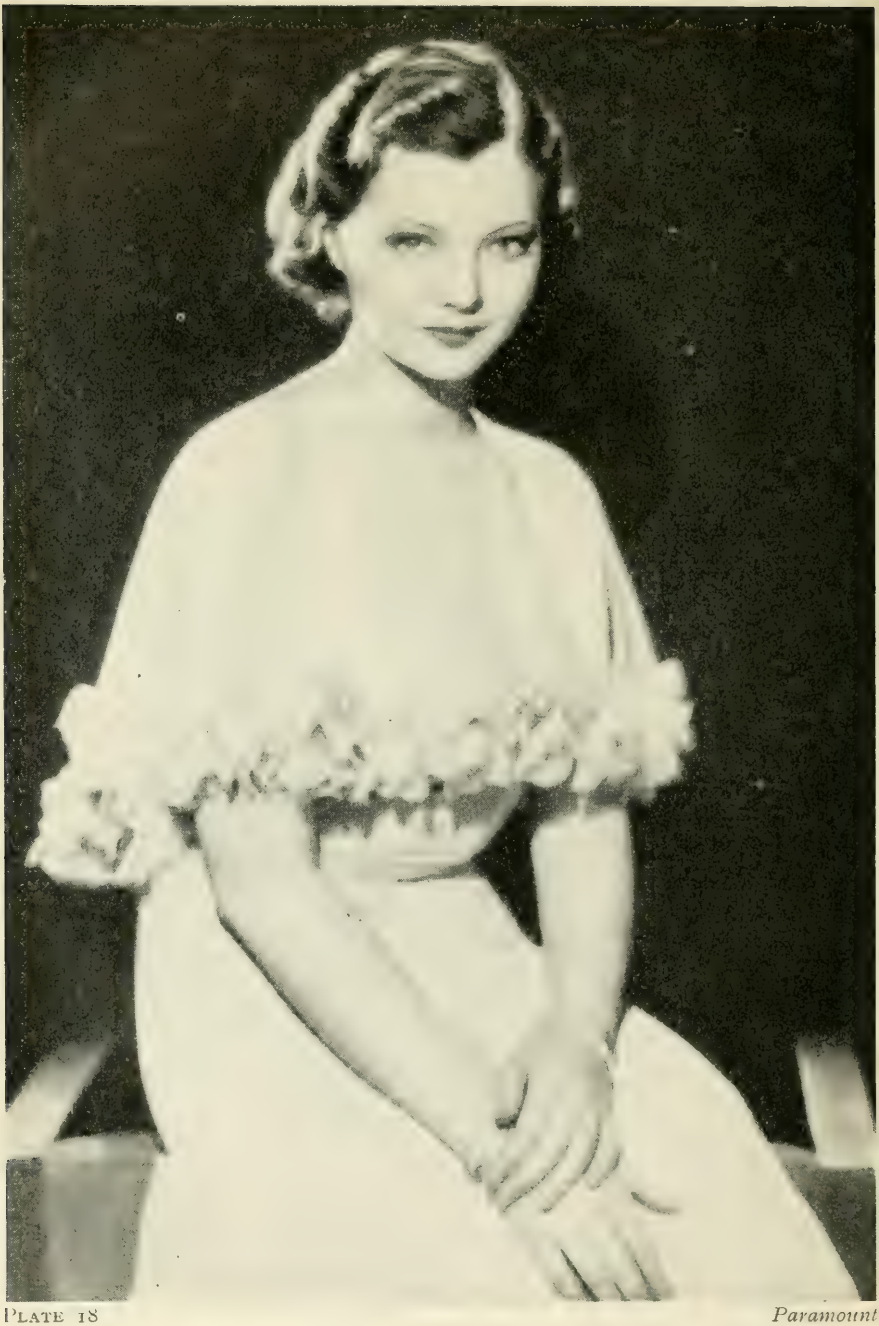

PLATE 18 *Paramount*

SYLVIA SIDNEY

PLATE 19 *United Artists*

GLORIA SWANSON

PLATE 20 *M.G.M.*

NORMA SHEARER

twenty-two seasons. Was invited to turn his attention to British films and was so delighted with his first experiment in *Lord Richard in the Pantry* (Twickenham, 1931), that he will be seen a good deal in future productions.

ALSO PLAYED IN : *Compromising Daphne* (B.I.P.), *High Society* (W.B.-F.N.).

**SHERMAN,** LOWELL. B. San Francisco, Cal., Oct. 11, 1885. Brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 10 st. 10 lb. Ed. New York public school. M. (1) Evelyn Booth ; div ; (2) Pauline Garon, Feb., 1926 ; div. 1929 ; (3) Helene Costello, 1930.

Is as well known for his masterly direction of films as for his suave impersonation of villains. Began his screen career in the early days of motion pictures, getting his first big part in D. W. Griffith's *Way Down East* (1920).

ALSO PLAYED IN : *The Whip Woman* (F.N.), *Monsieur Beaucaire* (Para), *The Divine Woman* (F.N.), *A Lady of Chance* (M.G.M.), *The Garden of Eden* (U.A.), *The Scarlet Dove* (Tiffany), *The Girl from Gay Paree* (Tiffany), *The Whip* (F.N.), *General Crack* (Warner), *Nearly Divorced* (M.G.M.), *Evidence* (Warner), *Mammy* (Warner), *O Sailor, Behave !* (Warner), *He Knew Women* (Radio), *What Price Hollywood ?* (Radio), *False Faces* (Tiffany).

DIRECTED : *Ladies of the Jury* (Radio).

DIRECTED AND PLAYED IN : *Lawful Larceny* (Radio), *Losing Game* (Radio), *Royal Bed* (Radio), *Bachelor Apartment* (Radio), *High Stakes* (Radio), *The Greeks had a Word for Them* (U.A.).

**SHOTTER,** WINIFRED. B. London, Nov. 5, 1904. Brown hair, brown eyes. Ht. 5 ft. 2½ in. Wt. 7 st. 5 lb. Ed. Maidenhead. M. Capt. M. A. Green, 1931. Stage debut, *Soldier's Boy*, London, 1918. Joined "Aldwych Team," 1926, in *Rookery Nook*. Film debut, 1929, in a talkie version of her first Aldwych play. While honeymooning on the Gold Coast of Africa was offered a part in *Jack's the Boy* (Gains, 1932), and raced back by air, sea and land in order to be on time for her contract.

ALSO PLAYED IN : *On Approval* (B. & D.), *Plunder* (B. & D.), *Chance of a Night Time* (B. & D.), *A Night Like This* (B. & D.), *Mischief* (B. & D.), *Love Contract* (B. & D.).

**SHUFORD,** ANDY. B. America, 1920. A boy actor who plays "villain" parts in child films very successfully. Has already a good number of productions to his credit.

PLAYED IN : *Dugan of the Bad Land* (Mono), *Montana Kid* (Mono), *Oklahoma Jim* (Mono), *Great Meadow* (M.G.M.), *Big Trail* (Fox), *Land of Wanted Men* (Mono), *Ghost City* (Mono), *Blood Brother* (Mono), *When a Fellow Needs a Friend* (M.G.M.), *Mason of the Mounted* (Mono), *Law of the North* (Mono).

**SIDNEY,** SYLVIA. B. New York, 1910. Dark brown hair, blue-green eyes. Ht. 5 ft. 4 in. Wt. 7 st. 6 lb.

When talkies were introduced and good elocution became an artiste's most desirable quality, Sylvia Sidney was taken from the stage and given a part in *Through Different Eyes* (Fox, 1930). It was a failure and she left the film city determined never again to trust her reputation to the films. The offer of a contract with Paramount, however, brought her back. In *City Streets* (1931), her next production, she achieved tremendous success.

ALSO PLAYED IN : *Five Minutes from the Station* (Vita), *An American Tragedy* (Para. not shown in this country), *Street Scene* (U.A.), *Ladies of the Big House* (Para), *Her Dilemma* (Para), *The Miracle Man* (Para), *Merrily we go to ——!* (Para), *If I Had a Million* (Para).

**SIMPSON,** IVAN. B. Glasgow, 1875. Travelled to America, 1905, and made his film debut with John Barrymore in *The Dictator* (Famous Players Lasky, 1915).

ALSO PLAYED IN : *Out of the Drifts* (Para), *Lovers in Quarantine* (Para), *A Kiss for Cinderella* (Para), *Way of all Men* (F.N.), *Manslaughter* (Para), *Millionaire* (Warner), *The Sea God* (Para), *Inside the Lines* (Radio), *The Green Goddess* (Warner), *Old English* (Warner), *Disraeli* (Warner), *The Silent Voice* (Warner), *The Lost Lady* (Fox), *Burnt Offering* (Fox), *The Crash* (Warner), *The Reckless Hour* (F.N.), *Phantom of Crestwood* (Radio), *Sherlock Holmes* (Fox), *Monkey's Paw* (Radio).

**SKELLY,** HAL. B. Allegheny, Pa.

Ran away from home at the age of fifteen and joined a travelling circus. Later he went into musical comedy and became known as "Tumbling Harold Skelly." Has toured China and Japan, and was a member of the first American musical comedy show to tour the Orient. In 1927 was offered the leading role in *Burlesque*, which was later purchased by Paramount and re-named *The Dance of Life* (Para, 1929). Skelly then played his original role

ALSO PLAYED IN: *Woman Trap* (Para), *Behind the Make Up* (Para), *Men are Like That* (Para), *The Struggle* (U.A.).

**SKIPWORTH,** ALISON. B. London, Eng., 1875. Auburn hair, blue eyes. Ht. 5 ft. 5 in. Ed. London.

Introduced herself to America in Marie Tempest's farce, *The Artist's Model*, on Christmas Day, 1895. Made her motion picture debut in silent films, but did not appear very frequently until talkies came.

PLAYED IN: *To-night or Never* (U.A.), *Devotion* (Rogers), *Night Angel* (Para), *Sinners in the Sun* (Para), *Sporting Widow* (Para), *Night after Night* (Para), *Raffles* (U.A.), *If I Had a Million* (Para), *He Learned About Women* (Para), *Du Barry* (U.A.).

**SMITH,** C. AUBREY. B. London, July 21, 1863. Son of C. J. Smith, M.D. Fair hair, blue eyes. Ht. 6 ft. 2 in. Wt. 13 st. 8 lb. Ed. Charterhouse; Cambridge.

At Cambridge earned a great reputation as a cricketer, and on leaving the university became captain of the Sussex team. Also captained English team to Australia and South Africa. Stage debut at Hastings in 1892, with A. B. Tapping's company. A long and successful stage career followed, during which he occasionally played in British films. Played in the talkie version of *The Bachelor Father* (M.G.M., 1931), with Marion Davies, in which he had scored a success on the stage.

ALSO PLAYED IN: *The Builder of Bridges* (Frohman), *John Glayde's Honour* (Frohman), *The Witching Hour* (Frohman), *Red Pottage* (British Actors), *Meyrick Milton* (British Actors), *The Face at the Window* (British Actors), *Shuttle of Life* (British Actors), *Castles in Spain* (Locoque), *Bumps* (Minerva), *Bohemian Girl* (Alliance), *Flames of Passion* (Wilcox), *Temptation of Carlton Earle* (Pathé), *The Unwanted* (Samuelson), *Dancing Partner* (M.G.M.), *Never the Twain Shall Meet* (M.G.M.), *The Man in Possession* (M.G.M.), *Guilty Hands* (M.G.M.), *Daybreak* (M.G.M.), *Tarzan, the Ape Man* (M.G.M.), *Son of India* (M.G.M.), *Phantom of Paris* (M.G.M.), *Surrender* (Fox), *Polly of the Circus* (M.G.M.), *But the Flesh is Weak* (M.G.M.), *Love Me To-night* (Para), *Monkey's Paw* (Radio).

**STANDING,** JOAN. Daughter of Sir Herbert Standing. B. England, June 21, 1903. Auburn hair, brown eyes. Ht. 5 ft. 8 in. Wt. 8 st. 8 lb. Ed. New York City; Los Angeles, Cal. M. Otto Pierce.

Without previous stage experience she visited the Goldwyn Studios, was signed on, and made her screen debut with the late Mabel Normand in the film *When Doctors Disagree* (1919). Has since become well-known on the American screen.

ALSO PLAYED IN: *Greed* (M.G.), *Branding Iron* (Goldwyn), *Romance of a Queen* (M.G.), *Ritzy* (Para), *Women who Give* (M.G.), *Beau Sabreur* (Para), *Home James* (Univ), *Cohens and Kellys in Atlantic City* (Univ), *College Hero* (Col), *Little Firebrand* (Pathé), *Reilly of Rainbow Division* (Anchor), *The Kid's Clever* (Univ), *My Lady's Past* (Tiffany), *Fashions in Love* (Para), *The Street of Chance* (Para), *Mixed Doubles* (Univ), *Never The Twain Shall Meet* (M.G.M.), *Young as You Feel* (Fox), *Age for Love* (Col), *American Madness* (Col), *Dracula* (Univ), *Jenny Lind* (M.G.M.).

**STANMORE,** FRANK. B. London, 1877. Grey hair, blue eyes. Ht. 5 ft. 5½ in.

A veteran of British motion pictures, who will be remembered by those who followed the activities of the old London Film Company. Had intended, as a youth, to take up medicine for a career, but fate intervened and he became an actor instead.

PLAYED IN: *Spanish Jade* (Quality), *A Rogue in Love* (Globe), *Lily of the Alley* (Hepworth), *Love, Life and Laughter* (Welsh Pearson), *School for Scandal* (Phillips), *Squibs M.P.* (Gains), *Reveille* (Welsh Pearson), *The Blackguard, Satan's Sister* (Welsh Pearson), *The Only Way* (F.N.), *Mr. Preedy and the Countess* (Welsh Pearson), *Blinkeyes* (Welsh Pearson), *Wait and See* (Nettlefold), *Houp La* (British Screen), *Little Miss London* (B.I.F.), *Master and Man* (Phonofilm), *Leave it to Me* (G. King), *You'd be Surprised* (Nettlefold), *Chamber of Horrors* (B.I.F.), *The House Opposite* (B.I.P.), *The Great Gay Road* (Butcher's), *What a Night* (B.I.P.), *The Old Man* (B.L.), *Let's Love and Laugh* (B.I.P.), *Lucky Girl* (B.I.P.).

**STANWYCK,** BARBARA. Real name Ruby Stevens. B. Brooklyn, New York, July 16, 1907. Auburn hair, blue eyes. Ht. 5 ft. 5 in. M. Frank Fay.

Learned dancing at the age of three, later becoming a professional. Appeared first in cabarets, then in musical comedies, and finally in Ziegfeld's Follies. *The Locked Door* (U.A., 1922), a silent film, introduced her to the public for the first time.

ALSO PLAYED IN: *Mexicali Rose* (Col), *Ladies of Leisure* (Col), *Ten Cents a Dance* (Col), *Illicit* (Warner), *Night Nurse*

(Warner), *So Big* (Warner), *Shopworn* (Col), *Forbidden* (Col), *The Purchase Price* (Warner), *Bitter Tea of General Yen* (Col).

**STARRETT,** CHARLES. B. Athol, Mass. Dark brown hair, brown eyes. Ht. 6 ft. 2 in.

At one time a star of the famous Dartmouth College Football team in America. Made his film debut in crowds, while still at college. Impatiently finished his education and went back to Hollywood, where he began his screen career.

PLAYED IN: *Fast and Loose* (Para), *Royal Family of Broadway* (Para), *Silence* (Para), *Touchdown* (Para), *Age for Love* (Col), *Playing the Game* (Para), *Damaged Love* (W.W.), *The Viking* (Sterling), *Sky Bride* (Para), *Lady and Gent* (Para), *Mask of Fu Manchu* (M.G.M.).

**STEN,** ANNA. Real name, Anjuschka Stenski. B. Kief, Russia, 1910. Gold hair, blue-grey eyes.

Attracted Samuel Goldwyn's attention after creating a sensation in Berlin by her performances in *The Brothers Karamazov* (U.F.A.), and in *The Tempest* (U.F.A.) with Emil Jannings. Goldwyn " signed her on " for Hollywood to make a new version of *The Brothers Karamazov.*

ALSO PLAYED IN: *Bombs over Monte Carlo* (U.F.A.), *Storms of Passion* (U.F.A.), *Tumultes* (U.F.A.).

**STENGEL,** LENI. B. Berlin, Germany. Ed. Berlin and New York City.

Following one or two successes in Germany and Russia, returned to New York and sang in night clubs in six different languages. Vaudeville appearances followed, then musical comedies, among them, *This Thing Called Love.* Finally went into motion pictures, under a contract with Radio.

PLAYED IN: *Half Shot at Sunrise* (Radio), *Road to Reno* (Para), *Beloved Bachelor* (Para), *Husband's Holiday* (Para), *Man about Town* (Fox).

**STERLING,** FORD. Real name, George Ford Stitch. B. La Crosse, Wis., 1885. Black hair, dark-brown eyes. Ht. 5 ft. 11 in.

Like many other celebrities, was forced to run away from home in an effort to realize his theatrical ambitions. First engagement with George Hutchinson's Repertory Company, at the termination of which he joined a circus, working with the Flying Leos. After five years of circus life, took up vaudeville work, touring America extensively. Was seen by Mack Sennett while playing on the New York stage. Thereafter, devoted the whole of his attention to motion picture comedies.

PLAYED IN: *Sporting Goods* (Para), *Gentlemen Prefer Blondes* (Para), *Wife Savers* (Para), *Figures don't Lie* (Para), *Drums of the Desert* (Para), *For the Love of Mike* (F.N.), *Chicken à la King* (Fox), *The Fall of Eve* (Col), *Oh, Kay!* (F.N.), *Sally* (F.N.), *Bride of the Regiment* (F.N.), *Show Girl in Hollywood* (F.N.), *Spring is Here* (F.N.), *Kismet* (F.N.), *Her Majesty Love* (F.N.).

**STOCKFELD,** BETTY. B. Sydney, N.S.W., Jan. 15, 1905. Fair hair blue eyes. Ht. 5 ft. 5 in. Ed. Paris, and London.

Although her part in *City of Song* (Sterling, 1930) attracted much attention, for some unknown reason it was not until a year or two later that she began playing consistently in British films. Has also appeared on the stage, her first part being with Sir Gerald du Maurier in *S.O.S.*

ALSO PLAYED IN: *Captivation* (J. Harvel), *Money for Nothing* (B.I.P.), *Life Goes On* (Para-Brit), *Impassive Footman* (A.R.P.), *Maid of the Mountains* (B.I.P.), 77, *Park Lane* (Famous Players Guild).

**STONE,** LEWIS, B. Worcester, Mass., Nov. 15, 1879. Grey hair, hazel eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 6 lb. Ed. in Massachusetts. M. (1) Margaret Langham; d. (2) Florence Oakley; (3) Hazel Wolf, 1931; 2 dau.

Has been a favourite with cinema-goers for many years, beginning his screen career by playing opposite many famous women long out of pictures, among them, Bessie Barriscale, in *Honour's Altar* (Triangle, 1916). Has served in two wars: the Spanish-American and the World War, returning to Hollywood after the Armistice to continue his screen career.

ALSO PLAYED IN: *Milestones* (Goldwyn), *Scaramouche* (M.G.), *Prisoner of Zenda* (Para), *Cytherea* (F.N.), *Lady Who Died* (F.N.), *Don Juan's Three Nights* (F.N.), *Lost World* (F.N.), *Too Much Money* (F.N.), *Old Loves and New* (F.N.), *Girl From Montmartre* (F.N.), *Midnight Lovers* (F.N.), *Blonde Saint* (F.N.), *Affair of the Follies* (F.N.), *Lonesome Ladies* (F.N.), *Prince of Head Waiters* (F.N.), *Notorious Lady* (M.G.M.), *Private Life of Helen of Troy* (F.N.), *Foreign Legion* (Univ), *Freedom of the Press* (Univ), *Patriot* (Para), *Trial of Mary Dugan* (M.G.M.), *Madame X* (M.G.M.), *Wonders of Women* (M.G.M.), *Woman of Affairs*

(M.G.M.), *Wild Orchids* (M.G.M.), *Their Own Desire* (M.G.M.), *Strictly Unconventional* (M.G.M.), *Big House* (M.G.M.), *Romance* (M.G.M.), *Office Wife* (Warner), *Strictly Dishonourable* (Univ), *Phantom of Paris* (M.G.M.), *Passion Flower* (M.G.M.), *Wet Parade* (M.G.M.), *Justice for Sale* (M.G.M.), *Mata Hari* (M.G.M.), *Letty Lynton* (M.G.M.), *Grand Hotel* (M.G.M.), *New Morals for Old* (M.G.M.), *Unashamed* (M.G.M.), *Red-Headed Woman* (M.G.M.), *Strange Interlude* (M.G.M.), *After Divorce* (M.G.M.), *Always Goodbye* (Fox).

**STUART,** Gloria. B. Santa Monica, July 4, 1910. Gold hair, hazel eyes. M. Blair Gordon Newell.

Without having appeared in a single motion picture, she was the cause of a dispute between Paramount and Universal, both of whom claimed her as their own. The Will Hays organization, which acts as arbitrator in such matters, decided in favour of Universal, with whom she is now under contract.

Played in: *Street of Women* (Warner), *Back Street* (Univ), *Old Dark House* (Univ), *Airmail* (Univ), *Laughter in Hell* (Univ).

**STUART,** Jeanne.

Chance often plays a part in the lives of film stars, and one day at lunch it served Jeanne Stuart well. A theatrical manager saw her and was later instrumental in setting her on the road to success. He introduced her to Auriol Lee, who engaged her to play in *Nine Till Six*, and when this company was sent to New York, Jeanne Stuart accompanied it. Later, returned to London in *After All*. Film debut in Britain in *Creeping Shadows* (B.I.P., 1932). Is a keen airwoman, trained by the late Glen Kidston.

Also Played in: *Mademoiselle Parley-voo* (Gau-Brit), *White Face* (Gains), *Mischief* (B. & D.), *Once Bitten* (Twickenham), *A Safe Affair* (Eric Hakim).

**STUART,** John. B. Edinburgh, 1899. Dark brown hair, brown eyes. Ht. 5 ft. 11 in. Ed. Eastbourne College.

After the war, in which he had served in the Black Watch, made his stage debut with Lena Ashwell's company. Has appeared in many British films, the first of which was *Her Son* (1920), with Violet Hopson. First became popular among cinema-goers in this country in a series of war films, the most notable of which was *Mademoiselle from Armentieres* (Gau).

Also Played in: *The Great Gay Road* (Broadwest), *The Lights of Home* (Screen Plays), *Land of My Fathers* (Glen), *Sinister Street* (Ideal), *Mademoiselle Parley-voo* (Gau-Brit), *This Freedom* (Ideal), *A Sporting Double* (Davidson-Granger), *If Four Walls Told* (British Super Films), *The Reverse of the Medal* (Quality), *Constant Hot Water* (Quality), *Mary, Queen of Scots* (Ideal), *Little Miss Nobody* (Noy), *The School for Scandal* (Phillips), *Claude Duval* (Gau), *London Love* (Bromhead), *Hindle Wakes* (Elvey, silent), *Glad Eye* (Gau-Brit), *Roses of Picardy* (Gau-Brit), *The Flight Commander* (Gau-Brit), *Sailors Don't Care* (Gau-Brit), *Kitty* (Burlington), *Smashing Through* (Wilcox), *The Silver Rosary*, *High Seas* (B.I.P.), *Taxi for Two* (Gains), *Atlantic* (B.I.P.), *Children of Chance* (B.I.P.), *No Exit* (W.B.-F.N.), *Midnight* (Fox), *Kissing Cup's Race* (Butcher's), *Hound of the Baskervilles* (Gains), *Verdict of the Sea* (B.I.P.), *Hindle Wakes* (Gau, sound), *In a Monastery Garden* (Twickenham), *Number 17* (B.I.P.), *Men of Steel* (Langham), *Little Fella* (W.B.-F.N.), *Atlantide* (Pabst).

**STUART,** Nick. Real name, Nicholas Pratza. B. Abrud, Roumania. Black hair, brown eyes. Ht. 5 ft. 9 in. Wt. 11 st. Ed. Dayton, Ohio. M. Sue Carol, July, 1929.

After being a shipping clerk, he went to work in a film studio. Was in turn property boy, script clerk, assistant camera-man and, finally, an actor.

Played in: *The River Pirate* (Fox), *The News Parade* (Fox), *Girls Gone Wild* (Fox), *Joy Street* (Fox), *Chasing Through Europe* (Fox), *Why Leave Home?* (Fox), *Swing High* (Pathé), *Honeymoon Zeppelin* (Educ), *Campus Crushes* (Educ), *Goodbye Legs* (Educ), *Hallo Television* (Educ), *Sheer Luck* (Big Four), *The Mystery Train* (Continental), *Sundown Trail* (Radio).

**SUMMERVILLE,** Slim. Real name, George J. Summerville. B. Calgary, Canada. Brown hair, brown eyes. Ht. 6 ft. 2½ in. Married. Adopted 1 son, Elliott.

Seized with ambition, ran away from home when a young boy, earning his living at all kinds of different jobs. In 1913, began his association with films, appearing first as an extra, and later as feature player for Mack Sennett. Has also directed a number of films.

Also Played in: *The Beloved Rogue* (U.A.), *Hey, Hey, Cowboy* (Univ), *The Chinese Parrot* (Univ), *The Wreck of the Hesperus* (Pathé), *King of the Rodeo* (Univ), *Strong Boy* (Fox), *Shannons of Broadway* (Univ), *Tiger Rose* (Warner), *The Last Warning* (Univ), *One Hysterical Night* (Univ), *Troopers Three* (Tiffany),

*Under Montana Skies* (Tiffany), *All Quiet on the Western Front* (Univ), *King of Jazz* (Univ), *Little Accident* (Univ), *Racing Youth* (Univ), *Unexpected Father* (Univ), *Heaven on Earth* (Univ), *The Front Page* (U.A.), *Reckless Living* (Univ), *Tom Brown of Culver* (Univ), *Air Mail* (Univ).

**SWAIN,** MACK. B. Salt Lake City, Utah, Feb. 16, 1876. Fair hair, grey-green eyes. Ht. 6 ft. 2 in. Wt. 21 st. 6 lb. Ed. public schools, Salt Lake City. M. Cora King.

Had had many years' stage experience before turning his attention to motion pictures in 1913 in Keystone comedies.

ALSO PLAYED IN: *The Gold Rush* (U.A.), *Gentlemen Prefer Blondes* (Para), *The Beloved Rogue* (U.A.), *Sea Bat* (M.G.M.), *The Cohens and Kellys* (Univ), *Marianne* (M.G.M.), *Cohens and Kellys in Atlantic City* (Univ), *The Last Warning* (Univ), *Finn and Hattie* (Para), *Midnight Patrol* (Mono), *The Engineer's Daughter* (Radio).

**SWANSON,** GLORIA. B. Chicago, Ill., March 27, 1899. Reddish-brown hair, blue-grey eyes. Ht. 5 ft. 3 in. Ed. in Chicago, Ill.; Art Institute, Chicago. M. (1) Wallace Beery, 1916; div. 1918; (2) H. Somborn, 1919; div. 1923; 1 dau., Gloria; (3) Marquis de la Falaise de la Coudraye, 1925; div. 1930; (4) Michael Farmer, 1931, 1 dau., Michelle Bridget, 6 April, 1932. Also 1 adopted son.

While visiting the old Essanay studios, obtained permission to appear in a crowd scene. Was then noticed and ultimately given parts in bathing comedies. Later made her appearance in drama, the first successful one being *The Admirable Crichton*. Came to London, March, 1932, and soon after began producing for her own company at the A.R.P. Studios, Ealing.

ALSO PLAYED IN: *Elvira Farina* (Essanay), *The Meal Ticket* (Essanay), *The Nick of Time Baby* (Keystone), *Teddy at the Throttle* (Keystone), *Haystacks and Steeples* (Keystone), *The Pullman Bride* (Sennett), *Station Content* (Triangle), *Her Decision* (Triangle), *You can't Believe Everything* (Triangle), *Every Woman's Husband* (Triangle), *Shifting Sands* (Triangle), *Wife or Country* (Triangle), *Secret Code* (Triangle), *Don't Change Your Husband* (De Mille), *For Better For Worse* (De Mille), *Male and Female* (De Mille), *Why Change Your Wife?* (De Mille), *Something to Think About* (De Mille), *The Affairs of Anatol* (De Mille), *The Great Moment* (Para), *Under the Lash* (Para), *Her Husband's Trademark* (Para), *Beyond the Rocks* (Para), *Her Gilded Cage* (Para), *The Impossible Mrs. Bellew* (Para), *My American Wife* (Para), *Prodigal Daughter* (Para,) *Bluebeard's Eighth Wife* (Para), *Zaza* (Para), *The Humming Bird* (Para), *Society Scandal* (Para), *Manhandled* (Para), *Wages of Virtue* (Para), *Madam Sans Gene* (Para), *Coast of Folly* (Para), *Stage Struck* (Para), *Untamed Lady* (Para), *Fine Manners* (Para), *The Loves of Sunya* (U.A.), *Sadie Thompson* (U.A.), *The Trespasser* (U.A.), *What a Widow* (U.A.), *Indiscreet* (U.A.), *Tonight or Never* (U.A.), *Perfect Understanding* (Swanson).

**SWEET,** BLANCHE. Full name, Sarah Blanche Sweet. B. Chicago, Ill., June 18. Blonde hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 3 lb. M. Marshall Neilan, 1922; div.

Began her stage training at the age of one and a half and was therefore entitled to call herself an old trouper when, at the age of thirteen, she turned her attention to motion pictures. Began her screen experience with the Biograph Company, playing opposite such well-known people as Mary Pickford and the Gishes. Came to England in 1928 to star in Wilcox's *The Woman in White* (B. & D.). Later toured America in vaudeville.

PLAYED IN: *The Night Hostess, Judith of Bethulia, The Unpardonable Sin, Tess of the D'Urbervilles* (M.G.M.), *Singed* (Fox), *Anna Christie* (M.G.M.), *Show Girl in Hollywood* (F.N.), *The Woman Racket* (M.G.M.), *Always Faithful* (Vita), *Lights and Shadows* (M.G.M.).

**SWINBURNE,** NORA. B. Bath, July 25, 1903. Dark brown hair, hazel eyes. Ht. 5 ft. 4 in. Wt. 8 st. Ed. Rossholme College, Weston-super-Mare; Royal Academy of Dramatic Art.

Her father was a toy manufacturer, and she had 643 dolls—every one with a name. At nine she wouldn't look a doll in the face. At one time premier danseuse in Russian Ballets with Theodore Kosloff and Marasoff. Was understudying Gladys Cooper one night when Gilbert Miller saw her and promptly starred her in *The Bat*. Made her screen debut displaying hats in a Gaumont newsreel, which resulted in a contract.

ALSO PLAYED IN: *Branded* (British Screencraft), *Saved From the Sea* (Westminster), *Hornet's Nest* (Butcher's), *His Grace Gives Notice* (Stoll), *Alf's Button* (Gaumont), *Caste* (Rowson), *Potiphar's Wife* (B.I.P.), *Alibi* (Twickenham), *These Charming People* (Para-Brit), *Man of*

*Mayfair* (Para-Brit), *Whiteface* (Gains), *Mr. Bill the Conqueror* (B.I.P.), *A Voice Said Good-night* (W.B.-F.N.), *Perfect Understanding* (Swanson).

## T

**TALMADGE,** CONSTANCE. B. Brooklyn, New York, April 19, 1900. Blonde hair, brown eyes. Ht. 5 ft. 7 in. Wt. 8 st. 6 lb. Ed. public and high Schools, Brooklyn, New York. M. (1) John Pialoglou 1920; div. 1922; (2) Capt. MacIntosh, 1926; div. 1927; (3) Townsend Netcher, May, 1929.

First big film part in *Intolerance* (U.A., 1916). Was popular in the days of the silent film but has not made many films since the advent of the talkies.

ALSO PLAYED IN: *Scandal* (Select), *The Honeymoon* (Select), *Up the Road with Sally* (Selznick), *A Pair of Silk Stockings* (Selznick), *Mrs. Leffingwell's Boots* (Selznick), *Sauce for the Goose* (Selznick), *Romance and Arabella* (Select), *A Temperamental Wife* (F.N.), *A Virtuous Vamp* (F.N.), *Two Weeks* (F.N.), *The Love Expert* (F.N.), *In Search of a Sinner* (F.N.), *The Perfect Woman* (F.N.), *Good References* (F.N.), *Dangerous Business* (F.N.), *Mama's Affair* (F.N.), *Lessons in Love* (F.N.), *Woman's Place* (F.N.), *Wedding Bells* (F.N.), *Polly of the Follies* (F.N.), *The Primitive Lover* (F.N.), *The Divorcee* (F.N.), *East is West* (F.N.), *Dulcy* (F.N.), *The Dangerous Maid* (F.N.), *The Goldfish* (F.N.), *Her Night of Romance* (F.N.), *Her Sister from Paris* (F.N.), *Learning to Love* (F.N.), *Duchess of Buffalo* (F.N.), *Venus of Venice* (F.N.), *Breakfast at Sunrise* (F.N.), *Venus* (U.A.).

**TALMADGE,** NORMA. B. Niagara Falls, N.Y., May 26, 1897. Brown hair, brown eyes. Ht. 5 ft. 4 in. Wt. 7 st. 10 lb. Ed. public and high schools Brooklyn, N.Y. M. Joseph M. Schenck, executive of United Artists' Corporation.

Sister to Constance Talmadge. Film debut at the age of fourteen. Has since played over 250 screen roles. Tremendously popular during the war but has not been seen quite so much since the advent of the talkies.

PLAYED IN: *The Dixie Mother* (Vitagraph), *In Neighbouring Kingdoms* (Vitagraph), *A Tale of Two Cities* (Vitagraph), *Mrs. 'Enry 'Awkins* (Vitagraph), *Under the Daisies* (Vitagraph), *The Doctor's Secret* (Vitagraph), *Father's Hatband* (Vitagraph), *His Silver Bachelorhood* (Vitagraph), *An Elopement at Home* (Vitagraph), *Fanny's Company* (Vitagraph). *The Honourable Algernon* (Vitagraph), *Sawdust* (Vitagraph), *Salome* (Vitagraph), *His Little Paige* (Vitagraph), *Under False Colours* (Vitagraph), *The Wooing of Myra May* (Vitagraph), *Officer John Donovan* (Vitagraph), *The Sacrifice of Kathleen* (Vitagraph), *Cupid Versus Money* (Vitagraph), *The Right of Way* (Vitagraph), *Helpful Sisterhood* (Vitagraph), *Good-bye Summer* (Vitagraph), *Sunshine and Shadows* (Vitagraph), *A Daughter's Strange Inheritance* (Vitagraph), *The Criminal* (Vitagraph), *The Battle Cry of Peace* (Vitagraph), *Captivating Mary Carstairs* (National Pictures), *Missing Links* (Triangle), *The Children in the House* (Triangle), *Going Straight* (Triangle), *The Devil's Needle* (Triangle), *Panthea* (Selznick), *Poppy* (Selznick), *The Moth* (Selznick), *Ghosts of Yesterday* (Selznick), *By Right of Purchase* (Selznick), *De Luxe Annie* (Selznick), *The Safety Curtain* (Selznick), *Her Only Way* (Selznick), *The Forbidden City* (Select), *The Probation Wife* (Select), *The Heart of Wetona* (Select), *The Way of a Woman* (Select), *The New Moon* (Select), *She Loves and Lies* (Select), *A Daughter of Two Worlds* (F.N.), *The Woman Gives* (F.N.), *Yes or No* (F.N.), *The Branded Woman* (F.N.), *The Sign on the Door* (F.N.), *The Wonderful Thing* (F.N.), *Love's Redemption* (F.N.), *Smilin' Through* (F.N.), *The Eternal Flame* (F.N.), *The Voice from the Minaret* (F.N.), *Within the Law* (F.N.), *Ashes of Vengeance* (F.N.), *The Song of Love* (F.N.), *Secrets* (F.N.), *The Only Woman* (F.N.), *The Lady* (F.N.), *Graustark* (F.N.), *Kiki* (F.N.), *Camille* (F.N.), *The Dove* (U.A.), *The Woman Disputed* (U.A.), *New York Nights* (U.A.), *Du Barry, Woman of Passion* (U.A.).

**TALMADGE,** RICHARD. Real name, Richard Metzetti. B. Switzerland, Dec. 3, 1898. Dark brown hair, brown eyes. Ht. 5 ft. 8 in.

Toured the world with his showman father in an act known as "The Metzetti Brothers." Douglas Fairbanks, attracted by his athletic ability, advised him to take up a film career. His screen experience includes many daring "stunt" films in which he has shown exceptional skill and contempt for danger. Is frequently his own producer.

PLAYED IN: *The Bachelor's Club* (Oscar Price), *The Speed Boy* (R. Talmadge), *The Blue Streak* (R. Talmadge), *The Sky's the Limit* (R. Talmadge), *The Whirlwind Lover* (R. Talmadge), *Get that Girl* (R. Talmadge), *Scareheads* (R. Talmadge).

**TASHMAN,** LILYAN. B. Brooklyn, New York City, Oct. 23, 1899. Blonde hair,

blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 4 lb. M. Edmund Lowe, Aug. 1925.

Stage experience with Ziegfeld Follies. Became engaged to Edmund Lowe during stage play, *The Garden of Weeds*. Screen debut : film of the same title (Para, 1924).

Also Played in : *Ports of Call* (Fox), *Rocking Moon* (Pathé), *Whispering Smith* (Pathé), *Camille* (F.N.), *Prince of Head Waiters* (F.N.), *The Texas Steer* (Univ), *French Dressing* (F.N.), *Phyllis of the Follies* (Univ), *Marriage Playground*, (Para), *Trial of Mary Dugan* (M.G.M.) *New York Nights* (U.A.), *Bulldog Drummond* (U.A.), *Playing Around* (Fox), *On the Level* (Fox), *No, No, Nanette* (F.N.), *Puttin' on the Ritz* (U.A.), *Manhandled* (Para), *Gold Diggers of Broadway* (Warner), *Leathernecking* (Radio), *Girls About Town* (Para), *Up Pops the Devil* (Para), *Finn and Hattie* (Para), *Millie* (Radio), *The Mad Parade* (Para), *Murder by the Clock* (Para), *One Heavenly Night* (U.A.), *Wiser Sex* (Para), *Those We Love* (Tiffany), *Revolt* (Warner).

**TAYLOR,** Alma. B. London, Jan. 3, 1895. Light brown hair, blue eyes.

Played in the Hepworth Film Company when a child and attained popularity in the *Tilly Girls* series. In 1915 was the winner of nation-wide British screen stars popularity contest, in which she secured 156,800 votes. Made her come-back in the talkie *The Bachelor's Baby* (B.I.P.).

Played in : *Oliver Twist* (Hepworth), *Heart of Midlothian* (Hepworth), *Helen of Four Gates* (Hepworth), *Mrs. Erricker's Reputation* (Hepworth), *Tansy* (Hepworth), *Pipes of Pan* (Hepworth), *Mist in the Valley* (Hepworth), *Strangling Threads* (Hepworth), *Comin' Thro' the Rye* (Hepworth), *The Cloister and the Hearth* (Hepworth), *Sunken Rocks* (Hepworth), *Iris* (Hepworth), *Alf's Button* (Hepworth), *A Daughter in Revolt* (Nettlefold), *The Shadow of Egypt* (Astra-National), *Quinneys* (Gau-Brit), *The House of Marney* (Nettlefold), *South Sea Bubble* (Gains), *Two Little Drummer Boys* (Samuelson), *The Train of Destiny*, *Deadlock* (G. King).

**TAYLOR,** Estelle. Real name, Boylan. B. Wilmington, Delaware, May 20, 1899. Dark brown hair, brown eyes. Ht. 5 ft. 4 in. Wt. 8 st. 13 lb. Ed., Wilmington High School ; Wilmington Business College. M. (1) Kenneth Peacock, 1920; div. ; (2) Jack Dempsey, Feb., 1925.

Was a typist with stage ambition. Studied dramatic art at Sargent's Dramatic School and won prominence on the New York stage. Entered films as a " double " for Dorothy Dalton and other artistes. Rose to stardom in silent pictures, and is now making talkies.

Played in : *While New York Sleeps* (Fox), *Monte Cristo* (Fox), *Dorothy Vernon of Haddon Hall* (U.A.), *Ten Commandments* (Para), *New York* (Para), *Singapore Mutiny* (Radio), *Don Juan* (Warner), *Lady Raffles* (Col), *Honour Bound* (Fox), *Bavu* (Univ), *Whip Woman* (F.N.), *Where East is East* (M.G.M.), *Cimarron* (Radio), *Unholy Garden* (U.A.), *Street Scene* (U.A.), *Western Ltd.* (Mono), *Call Her Savage* (Fox).

**TEARLE,** Conway. Real name, Frederick Tearle. B. New York City, May 17, 1878. Brown hair, brown eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 11 lb. Ed. Carlisle Grammar School, England ; West Point Academy, U.S.A. M. (1) Mrs. Menges Corwin-Hill; (2) Adele Rowland.

Made his stage debut in 1892 and achieved fame in the provinces in Shakespearean repertory. Went to Australia, 1902, to play lead in *Ben Hur* but the theatre was burned and Australians never saw him. Returned to the English stage, and in 1905 went to New York and has since played extensively on the American stage. One of his first films was *Helene of the North* (Para, 1915).

Also Played in : *Bella Donna* (Para), *Black Oxen* (F.N.), *Dancing Mothers* (Para), *My Official Wife* (Warner), *Dancer of Paris* (F.N.), *The Greater Glory* (F.N.), *Eternal Flame* (F.N.), *Ashes of Vengeance* (F.N.), *Sporting Lover* (F.N.), *Altars of Desire* (M.G.M.), *Isle of Forgotten Women* (Col), *Moulders of Men* (Radio), *Smoke Bellew* (First Division), *The Lost Zeppelin* (Tiffany), *Evidence* (Warner), *Gold Diggers of Broadway* (Warner), *Truth about Youth* (F.N.), *The Lady Who Dared* (F.N.), *Morals for Women* (Tiffany), *Vanity Fair* (Allied), *Man about Town* (Fox), *The False Idol* (Para), *Captivation* (Capitol) *Pleasure* (Artclass), *Her Mad Night* (Mayfair).

**TEARLE,** Godfrey. B. New York, Oct. 12, 1884. Brown hair, brown eyes. Ed. privately; Carlisle Grammar School. M. (1) Mary Malone, 1906 ; div., 1932 ; (2) Stella Freeman, Oct. 22, 1932.

Made his stage debut when nine years of age at Burnley. A prominent figure in the provinces and on the London stage. Equally well known in America. Appeared in leading parts in many British silent films and has since appeared in talkies.

Played in : *Sir James Mortimer's Wager*, *Queen's Evidence* (B. & C.), *Sinless Sinner* (B. & C.), *The Shadow Between* (B.I.P.), *These Charming People* (Para-Brit.).

**THATCHER,** HEATHER. B. London. Fair hair. Ed. London.

Began her career in silent films and, while playing in the musical show, *The Boy*, made no fewer than six films with the old London Film Co. and the Gaumont Co. Achieved fame on the musical comedy stage and, finally, made her talkie debut in *The Plaything* (B.I.P.). Recently, while staying with the famous author, P. G. Wodehouse and his wife, in Hollywood, she played her first American screen role in *But the Flesh is Weak* (M.G.M. 1932).

ALSO PLAYED IN: *The Prisoner of Zenda* (London), *Altar Chains* (London) *Key of the World* (Gau), *Pallard the Punter* (Gau), *The Green Terror* (Gau), *The Little Hour of Peter Wells* (Hollandia), *The First Men in the Moon* (Gau-Brit), *Stepping Stones*( Benstead), *A Warm Corner* (Gains), *Perfect Understanding* (Swanson).

**THOMAS,** JAMESON. B. London, 1892. Black hair, brown eyes. Ht. 5 ft. 11 in. Ed. England.

Began his stage career when a boy; his first appearance being in *The Squaw Man*. Film debut was in an adventure film made by a British company in the South Seas. Was three years with British International. American stage debut with Bebe Daniels in *The Last of Mrs. Cheyney*. Went to Hollywood to appear with Elissa Landi in *Body and Soul* (Fox, 1931).

ALSO PLAYED IN: *Pover Over Men* (British Film Craft), *Piccadilly* (B.I.P.), *Cavern Spider, The Farmer's Wife* (B.I.P.), *Chu Chin Chow* (Wilcox), *Roses of Picardy* (Gains), *Poppies of Flanders* (B.I.P.), *Blighty* (Gains), *Tesha* (Burlington), *White Sheik* (B.I.P.), *Feather* (Strand), *Melody of Fate* (B.I.P.), *High Treason* (Gau-Brit), *Hate Ship* (B.I.P.), *Night Birds* (B.I.P.), *Convicted* (Artclass), *Extravagance* (Tiffany), *Lover Come Back* (Col), *Three Wise Girls* (Col), *Murdock Affair* (Chesterfield), *Dangerous Ground* (Chesterfield), *Trial of Vivienne Ware* (Fox), *Phantom President* (Para).

**THORNDIKE,** SYBIL (DAME). B. Gainsborough, Oct. 24, 1882. Brown hair. Ed. High School, Rochester; Guildhall School of Music, London. M. Lewis Casson; 2 dau., Ann and Mary; 2 sons.

Was engaged as a pianist for some time before studying for the stage at Ben Greet's Academy. Stage debut at Oxford, June, 1904, in *My Lord from Town*. Toured the United States for four years with Ben Greet's Shakespearean Company. Was a leading member of Miss Horniman's Company, Manchester. London stage debut, 1908. Is famous with Old Vic audiences, and will long be remembered for her brilliant characterization of Saint Joan in Shaw's play of that title, and for her splendid acting in the famous Greek tragedies. Received the degree of LL.D. from Manchester and Edinburgh Universities, and the Freedom of the City of Rochester. Made her screen debut in *Moth and Rust* (Progress,), 1921.

ALSO PLAYED IN: *Dawn* (Wilcox), *To What Red Hell?* (Strand), *Hindle Wakes* (Gau), *A Gentleman of Paris* (Gau-Brit).

**TIBBETT,** LAWRENCE. B. Bakersfield, Cal. Son of William E. Tibbett, Sheriff of Kern County, Cal., who was killed in capturing the notorious bandit, McKinney. Dark hair, blue eyes. Ht. 6 ft. 1 in. Wt. 13 st. 5 lb. Ed. Los Angeles schools. M. (1) Grace Mackey Smith, 1919; div., Sept., 1931; 2 sons, Lawrence and Richard (twins); (2) Mrs. J. M. A. Burgard, 1931.

Won fame with his remarkable voice while still a schoolboy. Studied singing in New York and eventually won recognition as one of the greatest operatic baritones in the world. Best known for his roles in *Rigoletto, La Tosca, La Forze Del Destino*, and *La Boheme*. One of the first Grand Opera stars to be heard in talking pictures. His first film was *The Rogue Song* (M.G.M., 1930).

ALSO PLAYED IN: *New Moon* (M.G.M.), *The Prodigal* (M.G.M.), *Cuban Love Song* (M.G.M.).

**TOBIN,** GENEVIEVE. B. New York City, Nov. 29, 1904. Golden hair, green eyes. Ht. 5 ft. 3 in. Wt. 7 st. 8 lb. Ed. New York schools; Institute de l'Etoile, Paris.

Stage debut, 1919, in *Palmy Days*, in New York City. Appeared in London, in *The Trial of Mary Dugan*, 1928-9. Screen debut in *The Lady Surrenders* (Univ, 1930). Visited London, 1932, to play with Gloria Swanson in her first British production, *Perfect Understanding*.

ALSO PLAYED IN: *Free Love* (Univ), *Up for Murder* (Univ), *The Gay Diplomat* (Radio), *Blind Wives* (Univ), *Seed* (Univ), *One Hour with You* (Para), *Hollywood Speaks* (Col), *Cohens and Kellys in Hollywood* (Univ).

**TODD,** ANN. B. Hartford, Cheshire, 1911. Fair hair, blue eyes. Ht. 5 ft 4 in. Wt. 7 st. 4 lb. Ed. St. Winifred's School, Eastbourne; Royal Albert Hall School of Dramatic Art.

Intended to become an elocution teacher, but an unexpected stage offer in London made her change her mind. Has played a succession of leading parts in West End shows. It was her sympathetic personality that secured her her first screen part of Millie in *Keepers of Youth* (B.I.P., 1931).

Also Played in: *The Ghost Train* (Gains), *These Charming People* (Para-Brit), *Water Gypsies* (A.R.P.).

**TODD,** Thelma. B. Lawrence, Mass. Blonde hair, grey eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. Ed. Lawrence High School; Lowell (Mass) High School; Lowell Normal School. M. Pasquala de Cicco, 1932.

School teacher, who won State beauty contest, and was chosen by Paramount for its School of Acting, afterwards taking small parts in Paramount films. Made the film *Corsair* (U.A., 1931), under the name of "Alison Loyd."

Also Played in: *Vamping Venus* (F.N.), *The Crash* (F.N.), *The Haunted House* (F.N.), *Heart to Heart* (F.N.), *Naughty Baby* (F.N.), *The Bachelor Girl* (Col), *Trial Marriage* (Col), *Careers* (F.N.), *Her Private Life* (F.N.), *House of Horror* (F.N.), *Seven Footprints to Satan* (F.N.), *Look Out Below* (Educ), *Hell's Angels* (U.A.), *Follow Through* (Para), *Maltese Falcon* (F.N.), *Broadminded* (F.N.), *The Hot Heiress* (F.N.), *No Limit* (Para), *Her Man* (Pathé), *Beyond Victory* (Para), *Aloha* (Tiffany), *Swanee River* (W.W.), *Big Timer* (Col), *This is the Night* (Para), *Horse Feathers* (Para), *Speak Easily* (M.G.M.), *No Greater Love* (Tiffany), *Maltese Falcon* (Warner), *Monkey Business* (Para), *Cauliflower Alley* (Col), *Call Her Savage* (Fox).

**TOOMEY,** Regis. B. Pittsburg, Pa., Aug. 13, 1902. Light brown hair, grey-green eyes. Ht. 5 ft. 11 in. Wt. 11 st. 4 lb. Ed. Peabody High School; University of Pittsburg. M. Kathryn Scott.

Amateur theatricals inspired him to try his luck on the professional stage, where he remained successfully for five years before going into films. First film, *Alibi* (U.A., 1929).

Also Played in: *The Wheel of Life* (Para), *Illusion* (Para), *Rich People* (Pathé), *The Perfect Alibi* (Radio), *Crazy That Way* (Fox), *Good Intentions* (Fox), *The Light of Western Stars* (Para), *The Street of Chance* (Para), *Framed* (Radio), *The Steel Highway* (Warner), *Murder by the Clock* (Para), *Playing the Game* (Para), *The Hours Between* (Para), *Finn and Hattie* (Para), *The Finger Points* (F.N.), *Graft* (Univ), *Kick In* (Para), *Shopworn* (Col), *Midnight Patrol* (Mono), *Under Eighteen* (Warner), *Sky Bride* (Para), *They Never Come Back* (Tec-Art).

**TORRENCE,** David. B. Edinburgh, Scotland. Black hair, hazel eyes. Ht. 6 ft. 1 in. Wt. 14 st. Ed. Edinburgh; England and Germany.

Worked for a time on a cattle ranch in Mexico but the venture was unsuccessful and he turned to the stage. After considerable experience he entered films, playing from time to time in most of the leading studios. *The Inside of the Cup* (Para, 1921), was his first film.

Also Played in: *Tess of the Storm Country* (U.A.), *The Light that Failed* (Para), *The Abysmal Brute* (Univ), *Drums of Jeopardy* (Tiffany), *Oh, What a Nurse* (Warner), *Brown of Harvard* (M.G.M.), *Annie Laurie* (M.G.M.), *On the Stroke of Twelve* (Ray-Art), *The Big Noise* (F.N.), *Moriarty* (Goldwyn), *City of Purple Dreams* (Trem Carr), *King of the Khyber Rifles* (Fox), *The Auction Block* (M.G.), *The Cavalier* (Tiffany), *Undressed* (Sterling), *City of Dreams* (Fox), *Silks and Saddles* (Fox), *Untamed Justice* (Fox), *The Black Watch* (Fox), *Strong Boy* (Fox), *Disraeli* (Warner), *City Girl* (Fox), *Raffles* (U.A.), *River's End* (Warner), *Scotland Yard* (Fox), *Five Star Final* (F.N.), *East Lynne* (Fox), *The Devil to Pay* (U.A.), *Bachelor Father* (M.G.M.), *Successful Calamity* (Warner), *Smiling Through* (M.G.M.), *Mask of Fu Manchu* (M.G.M.)

**TORRENCE,** Ernest. B. Edinburgh, Scotland, June 26, 1878. Brown hair, brown eyes. Ht. 6 ft. 4 in. Wt. 15 st. Studied music at the Edinburgh Academy of Music; Conservatorium in Stuttgart, Germany; Royal Academy of Music, London. M. Elsie Reamer.

Played professionally at concerts before he became an actor. In 1900 was awarded the R.A.M. medal for Operatic Singing; also the Westmorland Scholarship. Achieved fame as a baritone of the Savoy Opera Company. Screen debut *Tol'able David* (Inspiration, 1921, silent).

Also Played in: *Broken Chains* (Goldwyn), *The Covered Wagon* (Para), *The Hunchback of Notre Dame* (Univ), *Ruggles of Red Gap* (Para), *Fighting Coward* (Para), *Peter Pan* (Para), *Mantrap* (Para), *King of Kings* (De Mille), *Twelve Miles Out* (M.G.M.), *The Cossacks* (M.G.M.), *Bridge of San Luis Rey* (M.G.M.), *Desert Nights* (M.G.M.), *Speedway* (M.G.M.), *The Singer of Seville* (M.G.M.), *Strictly Unconventional* (M.G.M.),

*New Adventures of Get Rich Quick Wallingford* (M.G.M.), *Unholy Night* (M.G.M.), *Call of the Flesh* (M.G.M.), *Their Own Desire* (M.G.M.), *Untamed* (M.G.M.), *Officer O'Brien* (Pathé), *The Great Lover* (M.G.M.), *Cuban Love Song* (M.G.M.), *Shipmates* (M.G.M.), *Fighting Caravans* (Para), *Sporting Blood* (M.G.M.), *Hypnotized* (Mack Sennett), *Sherlock Holmes* (Fox).

**TORRES,** RAQUEL. Real name, Marie Osterman. B. Hermosillo, Sonora, Mexico, Nov. 11, 1908. Black hair, dark brown eyes. Ht. 5 ft. 2 in. Wt. 7 st. 12 lb. Ed. Mexico; a convent in Los Angeles.

Raquel made a brilliant entrance into films, going straight from the convent to play the leading role in *White Shadows in the South Seas* (M.G.M., 1928). Her exceptional beauty and charm have been her biggest assets for success.

ALSO PLAYED IN: *The Bridge of San Luis Rey* (M.G.M.), *The Desert Rider* (M.G.M.), *The Sea Bat* (M.G.M.), *Under the Texas Moon* (Warner).

**TRACY,** LEE. Full name, William Lee Tracy. B. Atlanta, Ga., April 14, 1898. Blonde hair, blue eyes. Ht. 5 ft. 10 in. Wt. 10 st. Ed. Western Military Academy, Alton, Ill.; Union College, Schenectady, N.Y.

Gained his stage experience in stock companies and eventually became well known in New York City. Then deserted the stage for the screen. In 1932 he was given a long-term contract by Warner Bros.

PLAYED IN: *Big Time* (Fox), *On the Level* (Fox), *Born Reckless* (Fox), *Strange Love of Molly Louvain* (F.N.), *Blessed Event* (F.N.), *Love is a Racket* (F.N.), *Doctor X* (F.N.), *Night Mayor* (Col), *Phantom Fame* (Radio).

**TRACY,** SPENCER. B. Milwaukee, 1900. Ed. Marquette University. M. Louise Treadwell; 1 son, b. July, 1932.

Left the caste of *The Last Mile*—sensational prison play—to join Fox Film Co. Has since played many outstanding parts in Fox films.

PLAYED IN: *Six Cylinder Love* (Fox), *Sky Devils* (Col), *Disorderly Conduct* (Fox), *Society Girl* (Fox), *Up the River* (Fox), *She Wanted a Millionaire* (Fox), *We Humans* (Fox), *After the Rain* (Fox), 20,000 *Years in Sing Sing* (Warner), *Goldie* (Fox), *Quick Millions* (Fox), *State Fair* (Fox), *Pier* 113 (Fox).

**TREE,** LADY, O.B.E. B. London, Oct. 5, 1863. White hair, brown eyes. Ed. Queen's College. M. Herbert Beerbohm Tree, 1883.

Made her first stage appearance in *Sweetheart*, London, 1883. Is a prominent figure in the provinces and on the London stage. Is also well known to New York audiences. In 1902 was director of Wyndham's Theatre. Appeared at a special Command performance at Balmoral, Sept., 1894, and at Windsor Castle, Nov., 1909. Has made several silent films and has recently made "talkies."

PLAYED IN: *Still Waters Run Deep*, *Such is the Law* (Stoll), *Early to Bed* (Gau-Brit-U.F.A.), *Wedding Rehearsal* (London Film Pro).

**TRENKER,** LUIS. B. St. Aulrich, Austrian Tyrol, 1896.

Was a First Lieutenant of Engineers during the war and also a pilot in the Air Service. His first film experience was six years ago, when he acted as guide to a production unit in the Alps and eventually took over the leading role in the film. He is now under contract to Universal and will make at least four films for this company.

PLAYED IN: *The White Hell of Pitz Palu* (Univ), *Song of the Alps* (Arnold Fanck, German), *Storm over Mont Blanc* (Arnold Fanck, German), *Doomed Battalion* (Univ), *The Rebel* (Univ).

**TREVOR,** AUSTIN. Real name, Schilsky. B. Belfast, Oct. 7, 1897. Dark hair, dark eyes. Ed. St. Bede's, Eastbourne; Geneva. M. Violet Clowes.

After studying for the stage at the Royal Academy of Dramatic Art, and Geneva Conservatoire, made his debut at Richmond, Virginia, 1915, as the ghost in *Hamlet*. Film debut, *At the Villa Rose* (Twickenham, 1930).

ALSO PLAYED IN: *Black Coffee* (Twickenham), *Alibi* (Twickenham), *A Night in Montmarte* (Gains), *Chinese Puzzle* (Twickenham), *The "W" Plan* (Burlington), *The Man from Chicago* (B.I.P.), *The Crooked Lady* (Eric Hakim), *Night Work* (Twickenham), *A Safe Proposition* (Fox-Brit).

**TRYON,** GLENN. B. Julietta, Idaho, Sept. 14, 1899. Black hair, hazel eyes. Ht. 5 ft. 10 in. Wt. 11 st. 11 lb. Ed. Polytechnic High School, Los Angeles.

Played juvenile leads in the Old Auditorium Stock Company in Spokane, Washington, and has since appeared in over two hundred plays. Went to Hollywood to appear in Hal Roach comedies (M.G.M.). First appearance in *The White Sheep*.

Also Played in: *The Battling Orioles* (Pathé), *The Poor Nut* (F.N.), *Painting the Town* (Univ), *A Hero for a Night* (Univ), *How to Handle Women* (Univ), *It Can be Done* (Univ), *Broadway* (Univ), *Kid's Clever* (Univ), *Barnum was Right* (Univ), *Skinner Steps Out* (Univ), *Dames Ahoy* (Univ), *King of Jazz* (Univ), *Lonesome* (Univ), *Daybreak* (M.G.M.), *Dragnet Patrol* (Mayfair), *Sky Spider* (Mayfair), *Neck and Neck* (W.W.), *For the Love of Fanny* (Educ), *Love Redeemed* (Univ), *The Secret Menace* (Cardinal), *The Widow in Scarlet* (Mayfair), *Pride of the Legion* (Tec-Art).

**TUCKER,** Richard. B. Brooklyn, New York. Brownish-grey hair, blue eyes. Ht. 5 ft. 11½ in. Wt. 12 st. 7 lb. Ed. New York; Canadagua Academy.

Specialized in history, then decided to become an actor. On his return from the war he resumed his screen work, started just before he enlisted. One of his earliest films was *Branding Iron* (*Goldwyn*).

Played in: *The Squall* (F.N.), *Devil's Island* (Chadwick), *Girl from Rio* (Gotham), *Dearie* (Warner), *Show-girl* (F.N.), *On Trial* (Warner), *Daughters of Desire* (Excellent), *The Dummy* (Para), *Wings* (Para), *Captain Swagger* (Pathé), *Love Overnight* (Pathé), *Half Marriage* (Radio), *Lucky Boy* (Tiffany), *This is Heaven* (U.A.), *My Man* (Warner), *Synthetic Sin* (F.N.), *Painted Faces* (Tiffany), *The Benson Murder Case* (Para), *The Man from Blankley's* (Warner), *Peacock Alley* (Tiffany), *Madonna of the Streets* (Col), *The Bat Whispers* (U.A.), *Beau Brummel* (Warner), *Jazz Singer* (Warner), *Manslaughter* (Para), *Inspiration* (M.G.M.), *Unholy Night* (M.G.M.), *Unwanted* (Col), *The Deceiver* (Col), *Working Wives* (Warner), *Too Young to Marry* (F.N.), *Maker of Men* (Col), *A Holy Terror* (Fox), *Convicted* (Pathé), *The Murdock Affair* (Chesterfield), *Seed* (Univ), *Hell Bound* (Educ), *X Marks the Spot* (Tiffany), *Graft* (Univ), *Up for Murder* (Univ), *Shadow of the Eagle* (Ideal), *Pack Up Your Troubles* (M.G.M.), *The Stoker* (Allied), *Flames* (Mono), *Guilty as Charged* (Para), *The Crash* (Warner), *Is My Face Red?* (Radio), *You Said a Mouthful* (Warner), *Ironmaster* (Allied).

**TURPIN,** Ben. B. New Orleans, Louisiana, Sept. 17, 1874. Black hair, crossed eyes. Ht. 5 ft. 4 in. Wt. 8 st. 13 lb.

Was connected with the stage for many years, during which time he rose from property man to vaudeville star. Entered pictures as a slapstick comedian.

Played in: *Hogan's Alley* (Warner), *Show of Shows* (Warner), *Steel Preferred* (Pathé), *The College Hero* (Col), *The Wife's Relations* (Col), *The Love Parade* (Para), *Swing High* (Pathé), *A Night Out* (Vitagraph), *A Blonde's Revenge*, *The Prodigal Bridegroom*, *Carmen* (Equity), *Make Me a Star* (Para), *Million Dollar Legs* (Para), *Hypnotised* (Tiffany).

**TWELVETREES,** Helen. Real name, Helen Marie Jurgens. B. Brooklyn, New York, Dec. 25, 1908. Golden hair, turquoise blue eyes. Ht. 5 ft. 3 in. Wt. 7 st. 12 lb. Ed. Brooklyn Heights Seminary; Students' League; American Academy of Dramatic Arts, New York City. M. (1) Clark Twelvetrees; div., April, 1931; (2) Frank Woody, 1931.

Had become famous on New York stage when Fox offered her a contract. Talkie debut, *The Ghost Talks* (Fox, 1929).

Also Played in: *True Heart* (Fox), *Blue Skies* (Fox), *The Grand Parade* (Pathé), *Paris to Bagdad* (Fox), *Her Man* (Pathé), *Words and Music* (Fox), *Beyond Victory* (Pathé), *Swing High* (Pathé), *The Painted Desert* (Pathé), *Panama Flo* (Radio), *Young Bride* (Radio), *Millie* (Radio), *A Woman of Experience* (Pathé), *Bad Company* (Pathé), *Cardigan's Last Case* (Radio), *Unashamed* (M.G.M.), *Is My Face Red?* (Radio).

## V

**VALENTINO,** Rudolph. Real name, Rudolph Alfonso Raffaele Pierre Filiberti Guiglielmi di Valentino d'Antongueila. B. Italy, May 6, 1895. Black hair, brown eyes. Ht. 5 ft. 11 in. Ed. Genoa, where he took an agricultural degree. M. (1) Jean Acker; (2) Natcha Rombova. D. New York, Aug. 23, 1926.

Went to America with the intention of becoming a landscape gardener but unfortunately was reduced to working in the scullery of a New York hotel. Later became professional dancer and in 1919 went to Hollywood, where he made his screen debut as the hero of *The Four Horsemen of the Apocalypse*. Visited London to make a personal appearance during the run of *The Eagle* in 1923 when £5 was offered for single seats at the theatre. At the height of his

success, when he was making £1,400 per week, he renounced his own nationality and became an American citizen. In 1923 wrote a book of poems entitled "Day-dreams." His funeral was preceded by a public lying-in-state, and thousands of devoted fans went to see their hero. There is a children's ward at the Italian hospital in London sponsored by the Valentino Memorial Association.

ALSO PLAYED IN: *The Sheik* (Para), *Blood and Sand* (Para), *Cobra* (Para), *Monsieur Beaucaire* (Para), *The Sainted Devil* (Para), *The Eagle* (U.A.), *Once to Every Woman* (Holubar), *Conquering Power* (Rex Ingram), *The Son of the Sheik* (U.A.).

**VALLI,** VIRGINIA. Real name, Virginia McSweeney. B. Chicago, Ill., June 10. Dark hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 8 lb. Ed. Wendell Phillips' High School, Chicago. M. Charles Farrell.

Following a very brief appearance on the stage made her debut in motion pictures in 1915. Has since played in numerous films and the talkies have added to her reputation as an actress.

PLAYED IN: *Street of Illusion* (Pathé), *Isle of Lost Ships* (F.N.), *Signal Tower* (Univ), *Wild Oranges* (M.G.M.), *Escape* (Univ), *Siege* (Univ), *Watch Your Wife* (Univ), *The Family Upstairs* (Fox), *Flames* (Pathé), *Stage Madness* (Fox), *Ladies Must Dress* (Fox), *Evening Clothes* (Para), *East Side, West Side* (Fox), *Marriage* (Fox), *Paid to Love* (Fox), *Judgment of the Hills* (Radio), *Behind Closed Doors* (Col), *Storm* (Univ), *Mr. Antonio,* (Tiffany), *The Lost Zeppelin* (Tiffany), *Guilty* (Col).

**VARCONI,** VICTOR. B. Kis-Varda, Hungary, March 31, 1896. Brown hair and eyes. Ht. 5 ft. 10 in. Wt. 12 st. 12 lb. Ed. Grammar School, Budapest; Commercial College; Actors' Art High School (Sfinmyveszeti Academi).

Was a Shakespearean actor at the Transylvania National Theatre, Roumania, and secured an engagement with the National Theatre, Budapest, which is the highest success an Hungarian actor can achieve. Made films in Budapest; then joined U.F.A., Berlin, and later went to Vienna to make *Sodom and Gomorrah.* His first American film was *Triumph* (Para, 1924).

ALSO PLAYED IN: *Changing Husbands* (Para), *Feet of Clay* (Para), *The Dancers, Last Days of Pompeii* (S.I.G.F.), *The Volga Boatmen* (Pathé), *The Angel of Broadway* (Pathé), *Chicago* (Pathé), *King of Kings* (De Mille), *Tenth Avenue* (Pathé), *Sinners Parade* (Col), *The Divine Lady* (F.N.), *Eternal Love* (U.A.), *Captain Thunder* (Warner), *Doctors' Wives* (Fox,) *The Black Camel* (Fox), *Men in Her Life* (Col), *Lost Lady* (F.N.), *Doomed Battalion* (Univ) *The Rebel* (Univ).

**VAUGHN,** ALBERTA. B. Ashland, Kentucky, June 27, 1908. Auburn hair, brown eyes. Ht. 5 ft. 2 in. Wt. 7 st. 5 lb. Ed. local schools, Ashland.

Made her screen debut in 1925, and rose to be leading lady in Mack Sennett's comedies. Also played the leading role in H. C. Whitworth's series for Radio—*Fighting Blood, Adventures of Mazie, Telephone Girl,* and others.

ALSO PLAYED IN: *Skyscraper* (Pathé), *Forbidden Hours* (M.G.M.), *The Record Breaker* (Darmour), *Noisy Neighbours* (Pathé), *Molly and Me* (Tiffany), *Points West* (Univ), *As You Make It* (Radio), *Meet the Quince* (Radio), *Love's Labour Found* (Radio), *They Shall Not Pass Out* (Radio), *Captain of the Roll* (Radio), *Eventually, but not Now* (Radio), *The Sleeping Cutie* (Radio), *Lose and Foundered* (Radio), *Old Vamps for New* (Radio), *The Setting Son* (Radio), *The Dear Slayer* (Radio), *Cash and Marry* (Radio), *Land of Sky Blue Daughters* (Radio), *Spell of the Circus* (Univ), *Speed* (Sennett), *Wild Horses* (Tec-Art), *Bargain Day* (Educ), *Show of Shows* (Warner), *Working Girl* (Para), *Wild Horse* (Allied), *Dancers in the Dark* (Para), *Love in High Gear* (Action), *Pretty Ankles* (Like).

**VEIDT,** CONRAD. B. Berlin, Germany, Jan. 22, 1893. Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 11 st. 11 lb. Ed. Berlin High School. Married; 1 son.

Was a pupil of Max Reinhardt and played on the stage with Emil Jannings. Famous for film work in Germany, Great Britain and America.

PLAYED IN: *The Cabinet of Dr. Caligari* (Decla), *Waxworks* (Viking), *Lady Hamilton* (Lubitsch German), *Lucrezia Borgia* (Lubitsch German), *Brothers Schellenberg* (U.F.A.), *Prince Cuckoo* (Viking), *Henry IV.* (German), *The Student of Prague* (Sokal), *The Beloved Rogue* (U.A.), *A Man's Past* (Univ), *Magic Flame* (U.A.), *The Man Who Laughs* (Univ), *Erik the Great* (German), *In Dalarna and Jerusalem* (German), *Last Performance* (Univ), *Black Hussar* (U.F.A.), *Nju* (Rimax), *Hands of Orlac* (Para), *The Last Company* (U.F.A.), *Congress Dances* (U.F.A.), *Rome Express* (Gains), *F. P.* I. (Gau-U.F.A.), *Cape Forlorn* (U.F.A.-B.I.P., German version).

**VELEZ,** LUPE. Real name, Lupe Velez de Villalobos. B. San Louis Potosi,

Mexico, July 18, 1910. Black hair, brown eyes. Ht. 5 ft. Wt. 8 st. 3 lb. Ed. Our Lady of the Lake Convent, San Antonio, Texas.

Father was killed in a revolution and Lupe, in an effort to support her mother, two sisters and young brother, decided to go on the stage. Won recognition in *The Gaucho* (U.A., 1927), with Douglas Fairbanks. Was a Wampas Baby Star in 1928.

ALSO PLAYED IN : *Resurrection* (Univ), *Stand and Deliver* (Pathé), *Masquerade* (Fox), *The Wolf Song* (Para), *The Lady of the Night* (U.A.), *Tiger Rose* (Warner), *Where East is East* (M.G.M.), *Hell Harbor* (U.A.), *Storm* (Univ), *East is West* (Univ), *Cuban Love Song* (M.G.M.), *Men in Her Life* (Col), *The Broken Wing* (Para), *The White Man* (M.G.M.), *Kongo* (M.G.M.), *Phantom Fame* (Radio).

**VENESS,** AMY. Real name, Springett. B. Suffolk, Feb. 26. Fair hair, blue-grey eyes. Ht. 5 ft. 8 in. Ed. privately at home. M. Basil Springett, Dec., 1904; he d.; 1 dau., Nöelle.

Notwithstanding the fact that she has spent most of her time on the American stage, it was in London that she made her film debut, having been discovered by John Maxwell while playing in *A Murder Has Been Arranged.* Other parts quickly followed and she has now established herself as a reliable character actress.

PLAYED IN : *My Wife's Family* (B.I.P.), *Hobson's Choice* (B.I.P.), *To-night's the Night* (B.I.P.), *Pyjamas Preferred* (B.I.P.), *Paris by Night* (B.I.P.), *Let Me Explain, Dear* (B.I.P.), *Murder on the Second Floor* (W.B.-F.N.), *Money for Nothing* (B.I.P.), *Marriage Bond* (Twickenham), *Self-made Lady* (G. King).

**VERNO,** JERRY. B. London, July 26, 1896. Brown hair, grey eyes. Ht. 5 ft. 5½ in. Wt. 10 st. 10 lb. M. Dora Dolaro, 1920.

Popular musical comedy and variety actor on the English stage. Since making his film debut in *My Friend the King* (Jackson, 1931), has been very much in demand as a light comedian.

ALSO PLAYED IN : *The Beggar Student* (B.L.), *There Goes the Bride* (B.L.), *The Right Honorable* (Jackson), *Two Crowded Hours* (Jackson), *Hotel Splendide* (Jackson), *His Lordship* (Jackson), *His Wife's Mother* (B.I.P.).

**VICTOR,** HENRY. B. London. Dark hair, greenish-blue eyes. Ht. 6 ft. 2½ in. Wt. 14 st. 1 lb. Ed. Germany.

Has travelled a good deal, living from time to time in London, Paris, New York, Los Angeles and Leipzig. Entered pictures in 1923.

PLAYED IN : *Picture of Dorian Gray, She* (Samuelson), *Beyond the Dreams of Avarice* (Ideal), *Old Wives Tales* (Ideal), *Diana of the Crossways* (Ideal), *Bill of Divorcement* (Ideal), *The Royal Oak* (Stoll), *The Prodigal Son* (Stoll), *The Scandal* (Granger), *The Eternal Survivor, Colleen Bawn* (Stoll), *Love Story of Aliette Brunton* (Stoll), *His Grace Gives Notice* (Stoll), *The Luck of the Navy* (Wilcox), *Tommy Atkins* (B.I.P.), *The Guns of Loos* (Fogwell), *Henry of Navarre* (Stoll), *The Hate Ship* (B.I.P.), *Seas Beneath* (Fox), *Suicide Fleet* (Pathé), *Freaks* (M.G.M. not shown in this country), *One Heavenly Night* (U.A.).

**VIDOR,** FLORENCE. Real name, Arto. B. Houston, Texas, July 23, 1895. Brown hair, brown eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 6 lb. Ed. public schools; Convent of Sacred Heart, Houston. M. (1) King Vidor (producer), 1915; dissolved; (2) Jascha Heifetz (violinist), 1928.

Was introduced to films by Corinne Griffith and given a small part in a Vitagraph production. Then followed *A Tale of Two Cities* (Fox, 1915). Played opposite Sessue Hayakawa with Paramount for twelve months.

ALSO PLAYED IN : *Old Wives for New* (De Mille), *Till I Come Back to You* (Artcraft), *Lying Lips* (Ince), *Tong War* (Para), *Hail the Woman* (Para), *Are Parents People?* (Para), *Grounds for Divorce* (Para), *Trouble with Wives* (Para), *You Never Know Women* (Para), *Grand Duchess and the Waiter* (Para), *Sea Horses* (Para), *Eagle of the Sea* (Para), *The Popular Sin* (Para), *Afraid to Love* (Para), *The World at Her Feet* (Para), *One Woman to Another* (Para), *Honeymoon Hate* (Para), *Doomsday* (Para), *The Patriot* (Para), *The Magnificent Flirt* (Para), *Chinatown Nights* (Para).

**VOLPE,** FREDERICK. B. Liverpool, July 31, 1865. Ed. Liverpool Institute. M. Alice Beet. D. March, 1932.

Famous as a character actor on the London stage. Will be remembered for his excellent characterization in the British film, *The Middle Watch* (B.I.P., 1931).

ALSO PLAYED IN : *Captivation* (Ideal), *Lord Richard in the Pantry* (Twickenham), *Bed and Breakfast* (Gau-Brit).

**VON ELTZ,** THEODORE. B. New Haven, Connecticut. Brown hair, grey eyes. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed.

Hill's School, Pottstown, Pa. M. (1) Peggy Prior; div.; 2 children, Lorie and Teddy; (2) Elizabeth Lorimer, Sept. 23, 1932.

Has travelled extensively in America, most of the time in theatrical companies, with whom he gained much experience. Entered motion pictures in 1920.

ALSO PLAYED IN: *One Woman to Another* (Para), *Red Kimono* (Vita), *Way of the Strong* (Metro), *Paint and Powder* (Chadwick), *Sea Wolf* (Pathé), *Fools of Fashion* (Tiffany), *Life's Mockery* (Chadwick), *The Awful Truth* (Pathé), *The Voice of the Storm* (Radio), *The Furies* (F.N.), *Nothing to Wear* (Col), *Four Feathers* (Para), *The Very Idea* (Radio), *Kismet* (F.N.), *The Rescue* (U.A.), *Prodigal* (M.G.M.), *The Secret Six* (M.G.M.), *No Man's Law* (Pathé), *Bardelys the Magnificent*, (F.N.), *Beyond Victory* (Pathé), *Up Pops the Devil* (Para), *Arizona Kid* (Fox), *Once a Lady* (Para), *Ladies of the Big House* (Para), *Wicked* (Fox), *The Cat Creeps* (Univ), *Hotel Continental* (Tiffany), *The Divorcee* (M.G.M.), *A Private Scandal* (Headline), *Strangers of the Evening* (Tiffany), *Midnight Lady* (Chesterfield), *Breach of Promise* (W.W.), *Red-Haired Alibi* (Tiffany), *Drifting Souls* (Univ), *Gigolette* (Tec-Art).

**VON NAGY,** KATE. B. Hungary, 1908. Dark hair, dark eyes. Ht. 5 ft. 5 in. Ed. Budapest.

On leaving school studied art, then took up commercial training and also tried journalism. Gave up all these ideas in order to join a film school in Budapest, from which she was taken away when her parents discovered her whereabouts. Finally she persuaded them to allow her to go to Berlin for film training. After a year of heart-breaking setbacks she was given a small part. Has now been signed by U.F.A. on a long-term contract.

PLAYED IN: *Ronny* (U.F.A.), *Wonderful Adventure* (U.F.A.), *Early to Bed* (U.F.A. French and German versions), *My Wife The Adventuress* (U.F.A.), *Love Is Love* (U.F.A.), *The Man Within* (Tobis), *Her Highness Commands* (U.F.A.).

**VON SEYFFERTITZ,** GUSTAV. B. Vienna, Austria.

Well known for his stage work in Austria and in America. Was a star of the silent films, and has since played in many talkie productions.

PLAYED IN: *Goose Woman* (Univ), *Moriarty* (Goldwyn), *Magic Flame* (U.A.), *Woman Disputed* (U.A.), *Student Prince* (M.G.M.), *Sparrows* (U.A.), *The Gaucho* (U.A.), *The Bells* (Chadwick), *The Wizard* (Fox), *The Yellow Lily* (F.N.), *The Vamping Venus* (F.N.), *The Mysterious Lady* (M.G.M.), *Chasing Through Europe* (Fox), *Me, Gangster* (Fox), *His Glorious Night* (M.G.M.), *The Canary Murder Case* (Para), *The Case of Lena Smith* (Para), *Come Across* (Univ), *Seven Faces* (Fox), *Dangerous Paradise* (Para), *The Bat Whispers* (U.A.), *Dishonoured* (Para), *The Lost Lady* (F.N.), *Shanghai Express* (Para), *Doomed Battalion* (Univ), *Roadhouse Murder* (Radio), *Ambassador Bill* (Fox).

**VON STROHEIM,** ERICH. Actor and Director. (See Directors' Biographies.)

**VOSPER,** FRANK. B. London, Dec. 15, 1899. Ed. Haileybury.

Stage debut, London, 1919, in *Julius Cæsar*. Is author of the successful stage play *Murder on the Second Floor*, in which he played the principal part.

PLAYED IN: *Blinkeyes* (Welsh-Pearson), *Rome Express* (Gains).

## W

**WAKEFIELD,** HUGH. B. Wanstead, Essex, Nov. 10, 1888. Ed. Savoy School, Westbourne; Bedford. M. Gertrude Chamberlain; dissolved.

Made his stage debut as a child of ten in London. Held a senior rank in the Royal Air Force. After the war returned to the stage and from there went to the screen.

PLAYED IN: *The Sport of Kings* (Gains), *City of Song* (Sterling), *The Man They Couldn't Arrest* (Gains), *Aren't We All* (Para-Brit), *Life Goes On* (Para-Brit).

**WALLS,** TOM. B. Kingsthorpe, Northants, Feb. 18, 1883. Dark brown hair, hazel eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 4 lb. Ed. Northampton County School. M. Hilda Edwardes. 1910, 1 son, 1912.

First appearance in stage production of *Aladdin* in 1905. Is actor, manager and producer at the Aldwych Theatre, London. A keen racing trainer, his "*April the Fifth*" won the Derby of 1932.

DIRECTED AND PLAYED IN: *Rookery Nook* (B. & D.), *On Approval* (B. & D.), *Tons of Money* (B. & D.), *Canaries Sometimes Sing* (B. & D.), *Plunder* (B. & D.), *A Night Like This* (B. & D.), *Chance of a Night Time* (B. & D.), *Leap Year* (Plays, Ltd.), *Thark* (B. & D.), *Blarney Stone* (B. & D.).

**WALTERS,** POLLY. B. Columbus, Ohio, Jan. 5, 1913. Blonde hair, brown eyes.

Ht. 5 ft. 3 in. Wt. 7 st. 10 lb. Ed. Columbus, Ohio.

She is of French-English descent. Her early ambition was to be a dancer, and joined the Warner Brothers' First National School of Acting. Rapidly rose to position of "star pupil" and was given a part in *Larceny Lane* (Warner, 1931).

ALSO PLAYED IN: *Play Girl* (Warner), *Expensive Women* (Warner), *The Mouthpiece* (Warner), *Young Bride* (Warner), *Beauty and the Boss* (Warner), *Taxi* (Warner), *Gentleman for a Day* (Warner), *Make Me a Star* (Para).

**WAREING,** LESLEY. Full name, Hyldyn Shona Wareing. B. Hampstead, London, Oct. 16, 1913. Dark brown hair, hazel eyes. Ht. 5 ft. 5 in. Wt. 7 st. 7 lb. Ed. St. Bride's, Helensburgh; Frankfurt, Germany; The Institute, Tours, France.

Made her stage debut as a child, appearing in several Shakespearean plays. First appearance on the screen in *Rich and Strange* (B.I.P., 1931). Is now under contract to B.I.P.

ALSO PLAYED IN: *The Love Race* (B.I.P.), *Men Like These* (B.I.P.), *Hobson's Choice* (B.I.P.), *Josser at Sea* (B.I.P.), *Lucky Girl* (B.I.P.), *Josser Joins the Navy* (B.I.P.), *Josser In the Army* (B.I.P.), *Old Spanish Customers* (B.I.P.), *The Last Coupon* (B.I.P.), *Lucky Girl* (B.I.P.), *Bad Companions* (B.I.P.), *Fires of Fate* (B.I.P.) *Dual Control* (B.I.P.)

**WARD,** WARWICK. B. England, dark hair and eyes. Ht. 6 ft.

Has had an extensive stage experience, working from time to time with such celebrities as Mrs. Pat Campbell and the late Sir George Alexander. Made a number of films for the Stoll Company, but his ability was only really appreciated when he went to Germany. Played opposite Emil Jannings in *Vaudeville* (U.F.A. 1925).

ALSO PLAYED IN: *Streets of Algiers* (U.F.A.), *The Wooing of Eve, Nemesis, Superstition* (Lee-Bradford), *His Supreme Sacrifice, Fourth Wall, Silver Lining* (Coleby), *The Call of the Road* (Davidson), *Wuthering Heights* (Ideal), *The Manchester Man* (Ideal), *Handy Andy* (Ideal), *Demos* (Ideal), *The Diamond Necklace* (Ideal), *Build Thy House, Belphegor the Mountebank* (Ideal), *Madame Sans Gene* (Para), *Human Desires* (Gau-Brit), *The Prude's Fall, The White Sheik* (B.I.P.), *Maria Marten, Looping the Loop* (Para), *The Wonderful Lie, The Informer* (B.I.P.), *Yellow Mask* (B.I.P.), *Birds of Prey* (A.T.P.), *To Oblige a Lady* (B.L.), *Stamboul* (Para-Brit), *Deadlock* (G. King), *Man of Mayfair* (Para-Brit), *The Call Box Mystery* (Samuelson), *The Blind Spot* (W.B.-F.N.), *Life Goes On* (Para-Brit).

**WARNER,** H. B. B. St. John's Wood, London, Oct. 26, 1876. Son of the celebrated actor, Charles Warner. Fair hair, blue eyes. Ht. 5 ft. 11 in. Wt. 12 st. Ed. Bedford; University College, London. M. (1) Mrs. F. R. Hamlin; (2) Margerite L. Stanwood.

Studied medicine as a youth, but could not resist the attraction of the footlights. Made his stage debut in his father's company, and played a succession of outstanding roles both in England and America. Will long be remembered for his fine performance in the film *King of Kings* (De Mille, 1927).

ALSO PLAYED IN: *The Temptress* (M.G.M.), *Sorrell and Son* (U.A.), *French Dressing* (F.N.), *Dark Swan* (F.N.), *Tiger Rose* (Warner), *Divine Lady* (F.N.), *Wedding Rings* (F.N.), *Naughty Duchess* (Tiffany), *Trial of Mary Dugan* (M.G.M.), *Doctor's Secret* (Para), *Argyle Case* (Warner), *Conquest* (Warner), *The Gamblers* (Warner), *Stark Mad* (Warner), *Zaza* (Para), *Wild Company* (Fox), *Green Goddess* (Warner), *Second Floor Mystery* (Warner), *On Your Back* (Fox), *Cross Examination* (Artclass), *Five Star Final* (F.N.), *The Menace* (Col), *Charlie Chan's Chance* (Fox), *Expensive Women* (Warner), *Woman of Experience* (Radio), *A Woman Commands* (Pathé), *Tom Brown of Culver* (Univ), *Deceit* (Allied), *Phantom of Crestwood* (Radio).

**WASHBURN,** BRYANT. B. Chicago, Ill., April 28, 1889. Brown hair, brown eye. Ht. 5 ft. 11 in. Wt. 11 st. 6 lb. Ed. Lake View High School. M. Mabel Forest; 2 children.

First appeared on the stage and entered motion pictures in 1910 with the old Essanay Company. Two of his most famous pictures in the old days were *Skinner's Dress Suit* (Essanay, 1917) and *It Pays to Advertise* (Para, 1919).

ALSO PLAYED IN: *The Way of a Man with a Maid* (Para), *Why Smith Left Home* (Para), *Six Best Sellers* (Para), *What Happened to Jones* (Para), *Too Much Johnson* (Para), *Mrs. Temple's Telegram* (Para), *Wet Paint* (Para), *The Sky Pirate* (Educ), *The Wizard of Oz* (Chadwick), *Meet the Prince* (Pathé), *The Road to London* (Phillips),

*Breakfast at Sunrise* (F.N.), *Beware of Widows* (Univ), *The Love Thrill* (Univ), *Rupert of Hentzau* (M.G.), *Skinner's Big Idea* (Radio), *Honeymoon Flats* (Univ), *Undressed* (Sterling), *Jazzland* (Butcher), *Keep Laughing* (Educ), *Swing High* (Radio), *The Reckoning* (Butcher's), *Arm of the Law* (Mono), *What Price Hollywood?* (Radio), *Drifting Souls* (Tower), *Christmas Knight* (Vita), *Niagara Falls* (Vita), *Forbidden Company* (Chesterfield), *A Parisian Romance* (Allied), *Thrill of Youth* (Chesterfield), *Exposure* (Premier).

**WATKINS,** Linda. B. Boston, Mass., May 23, 1909. Blonde hair, blue eyes. Ht. 5 ft. 4½ in. Wt. 7 st. 10 lb. Ed. private school; The Lincoln School; Teachers' College; Theatre Guild School—all in New York. M. Gabriel Hess, 1932.

After one or two seasons in stock companies she scored a terrific success in the leading role in *June Moon*, in New York. This led to a contract with Fox Films, and she made her debut in *Sob Sister* (1931).

Also Played in: *Charlie Chan's Chance* (Fox), *Blonde Reporter* (Fox), *Cheaters at Play* (Fox), *The Gay Caballero* (Fox), *Good Sport* (Fox).

**WATTS,** Dodo. Full name, Dorothy Margaret Watts. B. London, 1910. Fair hair, blue eyes. Ht. 5 ft. Wt. 6 st. 6 lb. Ed. Convent of Jesus and Mary, London.

Played in melodrama at the Elephant and Castle Theatre, London. First film *Confessions* (Stoll), made when she was only fourteen. Is a business woman as well as a star and owns a flourishing millinery establishment in the West End, London.

Also Played in: *School for Scandal* (Raycol), *Almost a Honeymoon* (B.I.P.), *Auld Lang Syne* (Welsh-Pearson), *The Middle Watch* (B.I.P.), *Man from Chicago* (B.I.P.), *Uneasy Virtue* (B.I.P.), *My Wife's Family* (B.I.P.), *Realities* (B.I.P.), *Impromptu* (W.B.-F.N.), *Her Night Out* (W.B.-F.N.), *Little Fella* (W.B.-F.N.), *Devonshire Honeymoon* (C. & I.), *Alone at Last* (W.B-F.N.).

**WEEKS,** Barbara. B. Boston, Mass., July 4, 1913. Brown hair, blue eyes. Ht. 5 ft. 5 in. Wt. 8 st. 8 lb. Ed. New York City.

Began stage career at thirteen in musical comedy. For a short while acted under the name of "Sue Kingsley." When *Whoopee* (U.A., 1930) was to be made into a film Ziegfeld sent for her and she was given the lead in the film

Also Played in: *Man to Man* (Warner), *Men of the Sky* (F.N.), *Fifty Million Frenchmen* (Warner), *Illicit* (Warner), *Ex-Mistress* (Warner), *Stepping Sisters* (Fox), *Palmy Days* (U.A.), *Men in Her Life* (Col), *Devil's Lottery* (Fox), *Cheaters at Play* (Fox), *Discarded Lovers* (Tower), *Hell's Headquarters* (Mayfair), *Night Mayor* (Col), *By Whose Hand?* (Col), *White Eagle* (Col), *Rustler's War* (Col), *Cauliflower Alley* (Col).

**WEISSMULLER,** Johnny. Ht. 6 ft 3 in. M. Bobby Arnst.

Was in Hollywood on holiday when the part of *Tarzan the Ape Man* (M.G.M., 1932) became vacant owing to the illness of the actor intended for it. Weissmuller, the world's champion swimmer, was offered the role, and very soon created a sensation by his impersonation of the young boy born and bred in the wilds of Africa. Has since made a number of swimming shorts for M.G.M.

**WELCHMAN,** Harry. B. Barnstaple, Devon, Feb. 24, 1886. Ed. Weston-super-Mare. M. (1) Joan Challoner; div.; (2) Sylvia Forde.

His fine singing voice secured for him his first theatrical engagement while he was still at school. For many years worked in repertory companies, playing "straight" parts. He finally found his true vocation in musical comedy. Will long be remembered for his performance in *The Lady of the Rose* and *The Desert Song*. Made his screen debut in *The Maid of the Mountains* (B.I.P. 1932).

**WELSH,** Jane. B. Bristol. Jan. 14, 1905. Red hair, green eyes. Ht. 5 ft. 6 in. Wt. 9 st. Ed. Duffield Hall, Derbyshire. M. Henry Mollison.

Made her stage debut in *Charley's Aunt* in 1923. Talkie debut, *The Sleeping Cardinal*, 1930 (Twickenham).

Also Played in: *The Bells* (Brit Sound Film), *Condemned to Death* (Twickenham), *Two Crowded Hours* (Film Engineering), *Chinese Puzzle* (Twickenham), *Frail Women* (Twickenham), *The Other Mrs. Phipps* (Twickenham). *The Missing Rembrandt* (Twickenham).

**WENMAN,** Henry. B. Leeds, Sept. 7, 1875. Fair hair blue eyes. Ed. Newport (Isle of Wight) Grammar School; Notre Dame College, Namur, Belgium. M. Barbara Roberts.

First appeared on the stage in *The Vicar of Wakefield*, 1892, at Leamington. Made his London stage debut the

following year at the old Trafalgar Square Theatre. After an extensive experience, including tours in England and America, he entered films in 1928. His first film was *The Silver King* (Gains).

Also Played in: *Middle Watch* (B.I.P.), *Let's Love and Laugh* (B.I.P.), *Potiphar's Wife* (B.I.P.), *The Shadow Between* (B.I.P.), *Money for Nothing* (B.I.P.), *Bachelor's Baby* (B.I.P.), *Brother Alfred* (B.I.P.), *Two White Arms* (Eric Hakim).

**WHEELER,** Bert. B. Patterson, New Jersey. Brown hair, blue-grey eyes. Ht. 5 ft. 7 in.

Sold newspapers in New York as a boy. Has graduated from property boy, stage assistant, stage actor to prominent position as film comedian, being one of the Wheeler and Woolsey team.

Played in: *Rio Rita* (Radio), *The Cuckoos* (Radio), *Dixiana* (Radio), *Half Shot at Sunrise* (Radio), *Too Many Cooks* (Radio), *Cracked Nuts* (Radio), *Hook Line and Sinker* (Radio), *Caught Plastered* (Radio), *Full of Notions* (Radio), *Peach o' Reno* (Radio), *Girl Crazy* (Radio), *Hold 'Em Jail* (Radio).

**WHITE,** Alice. Real name, Alva White. B. Paterson, New Jersey, Aug. 28, 1907. Blonde hair, brown eyes. Ht. 5 ft. 2 in. Wt. 7 st. 12 lb. Ed. Hollywood High School; Roanoke College, Virginia.

Started as a script girl for Josef von Sternberg. Took a film test at Universal. Was chosen from a hundred applicants for a part in *The Sea Tiger* (F.N. 1927). Later was talked of as a second Clara Bow; but Alice fought to keep her own individuality, and rose to fame on her own merit. When her screen popularity waned after a succession of unsuitable parts, she made a triumphant vaudeville tour of America.

Also Played in: *The Private Life of Helen of Troy* (F.N.), *Gentlemen Prefer Blondes* (Para), *Breakfast at Sunrise* (U.A.), *Show Girl* (F.N.), *Broadway Babies* (F.N.), *Hot Stuff* (F.N.), *The Girl from Woolworth's* (F.N.), *Naughty Flirt* (F.N.), *Playing Around* (F.N.), *Sweet Mama* (F.N.), *Murder at Midnight* (Tiffany). *Harold Teen* (F.N.), *Three Ring Marriage* (F.N.), *Naughty Baby* (F.N.), *Big Noise* (F.N.), *Lingerie* (Tiffany), *Employees' Entrance* (Warner).

**WHITE,** Marjorie. B. Winnipeg, Canada, July 22, 1910. Blonde hair, blue eyes. Ht. 4 ft. 10½ in. Wt. 7 st. 5 lb. Ed. by private tutor.

Started stage career as a child of four, and during the war went out to entertain the Canadian soldiers in camp. Made her screen debut in *Sunny Side Up* (Fox, 1929).

Also Played in: *The Golden Calf* (Fox), *Movietone Follies of* 1930 (Fox), *Just Imagine* (Fox), *Charlie Chan Carries On* (Fox), *Women of All Nations* (Fox), *Broadminded* (F.N.).

**WILCOXON,** Harry. B. British West Indies, Sept. 8, 1905. Brown hair, hazel eyes. Ht. 6 ft. 2 in. Ed. Barbados and Jamaica.

Is an expert swimmer and was once a pearl and salvage diver in the West Indies. For a time he was also on the sales staff of a Bond Street tailor. Eventually made his stage debut in *The Hundredth Chance*, 1927. After many successful seasons on the stage, made his film debut in *The Perfect Lady* (B.I.P. 1931).

Also Played in: *Two Way Street* (Nettlefold), *Self-Made Lady* (G. King), *The Flying Squad* (B.L.).

**WILLIAM,** Warren. B. Minnesota. Dark hair, blue eyes. Ed. Academy of Dramatic Art, New York.

Early ambition was to become a marine engineer. His father, who was a publisher, trained his son to carry on the newspaper business, but he had now set his mind on acting, and after having trained at the academy joined a stock company. The war interrupted his career. He bears a strong resemblance to Barrymore and, as a matter of fact, he has a particular flair for playing similar kinds of roles.

Played in: *Woman from Monte Carlo* (F.N.), *The Mouthpiece* (Warner), *Under Eighteen* (Warner), *Expensive Women* (Warner), *Honour of the Family* (F.N.), *The Dark Horse* (Warner), *Beauty and the Boss* (Warner), *Skyscraper Souls* (M.G.M.), *Three on a Match* (Warner), *Match King* (Warner), *Employees' Entrance* (Warner).

**WILLIAMS,** Emlyn. B. Wales. Dark hair, dark eyes.

Talented actor and playwright. Author of *Glamour* and *A Murder has Been Arranged.* Was a member of the Festival Theatre, Cambridge, where he gained early acting experience. Made a hit in the stage version of *The Frightened Lady* and later appeared in the film version of that play (Gains-B.L., 1932).

Also Played in: *Men of To-morrow* (London Film Pro), *Sally Bishop* (B.L.).

**WILLIAMS,** HUGH. Dark hair, blue eyes. After several years' stage experience, went on tour to America, and afterwards played in several silent films. Two of his earliest talkies were *Charley's Aunt* (Columbia) and *A Night in Montmartre* (Gains).

ALSO PLAYED IN: *A Gentleman of Paris* (Gau-Brit), *In a Monastery Garden* (Twickenham), *Whiteface* (Gains), *Down Our Street* (Para-Brit), *Insult* (Para-Brit), *Rome Express* (Gains), *After Dark* (Fox-Brit).

**WILLIAMS,** ROBERT. B. Morgantown, N.C., Sept. 15, 1899. M. Nina Penn; 1 daughter. D. 1931.

Ran away from home at the age of ten and joined a tent show. Afterwards appeared on the stage in stock companies. Turned down several film offers until invited by Pathé to play opposite Ina Claire in *Rebound* (1931). He was rehearsing for *Reputation* (Radio, 1932) with Constance Bennett at the time of his death.

ALSO PLAYED IN: *The Common Law* (Radio), *Devotion* (Rogers), *Platinum Blonde* (Col).

**WILSHIN,** SUNDAY. B. London, Feb. 26, 1905. Golden hair, blue eyes. Ht. 5 ft. 4 in. Wt. 8 st. 2 lb. Ed. privately.

Studied dramatic art with Clive Currie and Ben Greet. Made her first stage appearance in 1915 when ten years of age. Has played in the crowds of numerous British films, one of the earliest being *Pages of Life* (Millar).

ALSO PLAYED IN: *Champagne* (B.I.P.), *Hours of Loneliness* (Carlton), *Bed-Rock* (Piccadilly), *The Chance of a Night Time* (B. & D.), *Dance Pretty Lady* (B.I.P.), *Collision* (Craig-Samuelson), *Michael and Mary* (Gains), *Nine till Six* (A.R.P.), *The Love Contract* (B. & D.), *Marry Me* (Gains).

**WILSON,** DOROTHY. B. Minneapolis, Minn. Dark hair. Ed. Minneapolis.

Went to Hollywood as a typist and was given a choice of two posts, one with a wholesale paper house, the other in the Radio studios. She chose the latter and worked there for two years. She was engaged on the typing of *Are These Our Children?* (1932). A production executive had an inspiration and gave her a screen and voice test. She awoke next morning to find a contract awaiting her signature, as a featured player in the film she had spent so long in typing and re-typing. Now known as the "Cinderella of Hollywood."

ALSO PLAYED IN: *Men of America* (Radio).

**WILSON,** LOIS. B. Pittsburg, Pa., June 28, 1896. Brown hair, hazel eyes. Ht. 5 ft. 5½ in. Wt. 8 st. 10 lb. Ed. Alabama High School; Alabama Normal School.

Began her career as a school teacher, but resigned to go on the stage. Later, she turned to the screen. Twelve years in films have given her a variety of parts, but the one that will be long remembered was in *The Covered Wagon* (Para, 1923).

ALSO PLAYED IN: *Miss Lulu Bett* (Para), *What Every Woman Knows* (Para), *The Thundering Herd* (Para), *The Vanishing Race* (Para), *Monsieur Beaucaire* (Para), *Manslaughter* (Para), *French Dressing* (F.N.), *On Trial* (Warner), *The Gamblers* (Warner), *Advice to Husbands* (Para-Christie), *Bird in the Hand* (Para-Christie), *Object Alimony* (Col), *Wedding Rings* (F.N.), *Conquest* (Warner), *Kid Gloves* (Warner), *Furies* (F.N.), *Lovin' the Ladies* (Radio), *Once a Gentleman* (W.W.), *For Love or Money* (Para-Christie), *Law and Order* (Univ), *Miss Information* (Vita), *So Like a Woman* (Col), *Seed* (Univ), *Age for Love* (Col), *The Expert* (Warner), *Rider of Death Valley* (Univ), *The Crash* (Warner), *Drifting Souls* (Univ), *After Divorce* (M.G.M.).

**WINDSOR,** CLAIRE. Real name, Claire Viola Cronk. B. Coffee City, Kan. Blonde hair, blue eyes. Ht. 5 ft. 6 in. Wt. 9 st. Ed. Broadway High School, Seattle, Washington; Washington College, Topeka, Kan. M. (1) William Boweston; 1 child; (2) Bert Lytell; div. 1927.

Began her career as an extra under her real name and later signed a contract with the First National. Was chosen to play the leading role in *What Do Men Want?* (Weber). It was then that she changed her name to Windsor.

ALSO PLAYED IN: *To Please One Woman* (Para), *Brothers under the Skin* (Goldwyn), *Son of the Sahara* (F.N.), *Rupert of Hentzau* (M.G.), *The Claw* (Univ), *The White Desert* (M.G.), *The Lady Who Lied* (F.N.), *Dance Madness* (M.G.M.), *Tin Hats* (M.G.M.), *Foreign Devils* (M.G.M.), *Satan and the Woman* (Excellent), *Captain Lash* (Fox), *Mid Stream* (Tiffany), *For Sale* (F.N).

**WINTON,** JANE. B. Philadelphia, Pa., Oct. 10, 1905. Auburn hair, green eyes.

Ht. 5 ft. 5½ in. Wt. 8 st. 8 lb. Ed. Darlington Seminary, Westchester, Pa. M. (1) Charles Kenyon; div.; (2) Horace Gumbell.

Was for a time in the Fokine Ballet and was also a special show girl in Ziegfeld Follies. Later joined a Providence stock company. Made her screen debut in 1925.

PLAYED IN: *Don Juan* (Warner), *The Gay Old Bird* (Warner), *The Monkey Talks* (Fox), *Fair Co-Ed* (M.G.M.), *Sunrise* (Fox), *The Beloved Rogue* (U.A.), *The Crystal Cup* (F.N.), *Nothing to Wear* (Col), *Scandal* (Univ), *Captain Lash* (Fox), *Burning Daylight* (F.N.), *The Yellow Lily* (F.N.), *The Lady in the Next Room* (F.N.), *Furies* (F.N.), *Bare Knees* (Gotham), *Melody of Love* (Univ), *The Patsy* (M.G.M.), *The Bridge of San Luis Rey* (M.G.M.), *Hell's Angels* (U.A.).

**WITHERS,** GRANT. B. Pueblo, Colorado, Jan. 17, 1904. Brown hair, blue eyes. Ht. 6 ft. 3 in. Ed. Kemper Military Academy in Boonesville, Missouri. M. (1); div.; (2) Loretta Young, Jan., 1930; div.

On leaving school worked as a salesman and afterwards became a reporter on a Los Angeles newspaper, where he worked for a year and a half. His screen career began on the day he was allowed to play as an "extra" in a crowd.

PLAYED IN: *Madonna of Avenue A* (Warner), *The Time, the Place and the Girl* (Warner), *In the Headlines* (Warner), *Hearts in Exile* (Warner), *So Long Letty* (Warner), *Show of Shows* (Warner), *Saturday's Children* (F.N.), *Soldiers and Women* (Col), *Back Pay* (F.N.), *Other To-morrows* (F.N.), *Dancing Sweeties* (Warner), *The Second Floor Mystery* (Warner), *Sinners, Holiday* (Warner), *The Steel Highway* (Warner), *Other Men's Women* (Warner), *Too Young to Marry* (F.N.), *Swanee River* (W.W.), *In Strange Company* (W.W.), *Red Haired Alibi* (Tiffany), *Gambling Sex* (Burton King).

**WOLHEIM,** LOUIS. B. New York City, Mar. 28, 1880. Brown hair, brown eyes. Ht. 5 ft. 10 in. Wt. 12 st. 12 lb. Ed. school in New York; Cornell University. D. 1930.

Studied engineering at Cornell. Broke his nose while playing football for the university and the accident led to his face making his fortune on the films. Taught mathematics for six years and was then attracted to the stage. Appeared with John Barrymore in the film *Sherlock Holmes* (Goldwyn, 1922).

ALSO PLAYED IN: *Little Old New York* (Goldwyn), *Two Arabian Knights* (U.A.), *Sorrell and Son* (U.A.), *Tempest* (U.A.), *The Awakening* (U.A.), *Condemned* (U.A.), *Frozen Justice* (Fox), *Shady Lady* (Pathé), *All Quiet on the Western Front* (Univ), *The Ship from Shanghai* (M.G.M.), *Gentleman's Fate* (M.G.M.).

**WONG,** ANNA MAY. B. California, Jan. 3, 1907. Chinese parents. Blue-black hair, brown eyes. Ht. 5 ft. 4½ in. Wt. 8 st. 8 lb. Ed. Hollywood.

Her name in English means "Frosted Yellow Willow." Ying Wong, her elder sister, acts as her business manager. Will be remembered as the Chinese slave-girl in *The Thief of Bagdad* (U.A., 1924). Visited England in 1928, and played the leading role in the British picture, *Piccadilly* (B.I.P., 1929).

ALSO PLAYED IN: *Toll of the Sea* (Metro), *Old San Francisco* (Warner), *Across to Singapore* (M.G.M.), *Show Life, Mr. Wu* (M.G.M.), *Daughter of the Dragon* (Para), *Flame of Love* (B.I.P.), *Forty Winks* (Para), *Chinatown Charlie* (F.N.), *Peter Pan* (Para), *Shanghai Express* (Para).

**WONTNER,** ARTHUR. B. London, Jan. 21, 1875. Brown hair, brown eyes. M. Rose Pendennis.

Has been a leading personality on the stage for many years, having made his debut in *The Sorrows of Satan* (1897). Has earned a big reputation among film-goers by his impersonations of Sherlock Holmes. Film debut in *The Bigamist* (G. Clark, 1915).

ALSO PLAYED IN: *Eugene Aram* (Davidson), *The Sleeping Cardinal* (Twickenham), *The Message* (Gau-Brit), *The Missing Rembrandt* (Twickenham), *Condemned to Death* (Twickenham), *Gentleman of Paris* (Gau-Brit), *Sign of Four* (A.R.P.).

**WOOD,** JUDITH. Real name, Helen Johnson. Blonde hair, brown eyes. Ed. New York City. Studied art at Flushing, Long Island and Paris.

On her return from Paris took up commercial art, such as dress designing for department stores, advertising and designing wallpapers and textiles. Was given a screen test in New York by Paramount—and forgot it. Three days later she received a wire (but from M.G.M. this time), telling her to be on the set at Hollywood within three days, to play the part of a bogus duchess. Because she spoke her lines with perfect English and French accents, Hollywood thought her "high-hat," and refused to employ her for a long time. At last Paramount

gave her a second chance, when she was almost starving. This was in *Working Girls* (1931).

ALSO PLAYED IN: *The Vice Squad* (Para), *Women Love Once* (Para), *Road to Reno* (Para), *Girls about Town* (Para), *The Divorce Racket* (Paradise Films).

**WOOLSEY,** ROBERT. B. Oakland, Cal., Aug. 14, 1889. Brown hair, brown eyes. Ht. 5 ft. 5½ in. Wt. 8 st. 8 lb. Ed. Murphysboro High School, Illinois. M. Mignone Reed.

Started life as a jockey, but a broken leg put an end to his turf career. Turned to the stage, and after fifteen years' experience, travelling in musical comedy all over the States, received an offer to play his original stage part in *Rio Rita* (Radio, 1929) on the screen, together with his partner, Bert Wheeler.

ALSO PLAYED IN: *The Cuckoos* (Radio), *Dixiana* (Radio), *Half Shot at Sunrise* (Radio), *Peach o' Reno* (Radio), *Hook, Line and Sinker* (Radio), *Caught Plastered* (Radio), *Girl Crazy* (Radio), *Cracked Nuts* (Radio), *Everything's Rosie* (Radio), *Full of Notions* (Radio), *Hold 'em Jail* (Radio).

**WRAY,** FAY. B. Alberta, Canada, Sept. 16, 1907. Light brown hair, blue eyes. Ht. 5 ft. 3 in. Wt. 8 st. 2 lb. Ed. Hollywood High School. M. John Monk Saunders, 1928.

After a short stage experience turned to films to play in Hal Roach comedies, afterwards becoming a Western leading-lady for Universal. Was chosen by Erich von Stroheim to play a leading role in *The Wedding March* (Para, 1928).

ALSO PLAYED IN: *Street of Sin* (Para), *The Legion of the Condemned* (Para), *The First Kiss* (Para), *Four Feathers* (Para), *Thunderbolt* (Para), *Behind the Make-up* (Para), *The Border Legion* (Para), *Pointed Heels* (Para), *The Texan* (Para), *The Sea God* (Para), *Captain Thunder* (Warner), *The Lawyer's Secret* (Para), *The Unholy Garden* (U.A.), *Dirigible* (Col), *The Finger Points* (F.N.), *Stowaway* (Univ), *The Conquering Horde* (Para), *Doctor X.* (Univ), *The Hounds of Zaroff* (Radio), *Kong* (Radio), *The Wax Museum* (Warner).

**WRIGHT,** HUGH E. B. Cannes, France, April 13, 1879. Ed. Switzerland; Bournemouth.

Was formerly in the Navy, making his first theatrical appearance at Portsmouth, 1902, with *The Romantic Knights.* Made his film debut in *The Better 'Ole* (Welsh-Pearson).

ALSO PLAYED IN: *Kiddies in the Ruin* (Welsh-Pearson), *Victory Derby* (Welsh-Pearson), *Garry Owen* (Welsh-Pearson), *Nothing Else Matters* (Welsh-Pearson), *Squibs Series* (Welsh-Pearson), *The Sailor Tramp* (Welsh-Pearson), *Auld Lang Syne* (Welsh-Pearson), *The Silver King* (Gains), *Down River* (Gau-Brit), *East Lynne On the Western Front* (Welsh-Pearson), *Brother Alfred* (B.I.P.), *Paris By Night* (B.I.P.), *Stranglehold* (W.B.-F.N.), *The Great Gay Road* (Butcher's), *In a Monastery Garden* (Twickenham), *Congress Dances* (U.F.A.), *The Marriage Bond* (Twickenham), *Lloyd of the C.I.D.* (Univ-Brit).

**WYNDHAM,** JOAN. B. Sept. 2, 1911. Ed. St. Ursula School; Royal Academy of Music.

Made her theatrical debut in America, 1929, before coming to England to play in *Her First Affair,* on the stage. Screen debut in *Leave it to Me* (G. King 1930.).

ALSO PLAYED IN: *Indiscretions of Eve* (B.I.P.), *Dr. Josser, K.C.* (B.I.P.), *Stop Me* (B.I.P.), *High Society* (W.B.-F.N.), *A Kingdom for Five-and-Six* (Gains).

**WYNYARD,** DIANA. B. London, Jan. 16. Brown hair, blue eyes. Ht. 5 ft. 6 in. Wt. 9 st. 1 lb. Ed. private schools, London.

At the age of 14 she organized a dramatic group at her school, producing their performances herself. A year later obtained her first part in London. Later toured the provinces and became a member of the Liverpool Repertory Company. Her great opportunity came as lead in the London production of *The Devil.* Went to America to play the same part. Went to Hollywood to make *Rasputin* (M.G.M., 1932). Chosen to play the lead in *Cavalcade* (Fox) in an all-British Star Cast, 1932.

## Y

**YARDE,** MARGARET. B. Dartmouth, Apr. 2, 1878. Ed. privately.

Made her first professional appearance on the stage at Manchester, 1904, in the chorus of *The Duchess of Danzig.* London debut in *Mrs. Ellison's Answer* 1907, at the New Theatre. Also played in America before turning her attention to the screen.

PLAYED IN: *Let's Love and Laugh* (B.I.P.), *Michael and Mary* (Gains), *Only Way* (F.N.), *Man from Toronto* (Gains).

**YOUNG,** CLARA KIMBALL. B. Chicago, Ill., 1891. Dark hair, brown eyes. Ht.

5 ft. 6 in. Ed. St. Xaviers Academy, Chicago.

Began her stage career at the age of three, appearing in vaudeville and repertory. Her screen experience dates back to the days when Mary Pickford, Charles Chaplin and Douglas Fairbanks were struggling artistes and though she has not attained their heights of success, she has nevertheless established herself as an actress of great talent, and organized her own producing company.

PLAYED IN: *My Official Wife* (Vitagraph), *Cheating Cheaters* (Select), *The Easiest Way* (C. K. Young), *Eyes of Youth* (C. K. Young), *Mid Channel* (C. K. Young), *Straight from Paris* (C. K. Young), *Forbidden Woman* (C. K. Young), *Second Chances* (Chesterfield), *File Number* 113 (Allied), *Love Bound* (Peerless).

**YOUNG,** LORETTA. Real name, Gretchen Young. B. Salt Lake City, Jan. 13, 1913. Light brown hair, blue eyes. Ht. 5 ft. 5 in. Wt. 7 st. 11 lb. Ed. Ramona Convent, Alhambra, Cal.; by private tutor. M. Grant Withers; div.

Appeared with Fanny Ward in a film at the age of four, but her real screen career began accidentally some years later. A phone call came from the studio for her sister, Polly Ann, who was out of town. Loretta answered the call and played the role in *Naughty but Nice* (F.N., 1927). Was selected a Wampas Baby Star for 1929, together with another sister, Sally Blane.

PLAYED IN: *Laugh Clown Laugh* (M.G.M.), *Scarlet Seas* (F.N.), *Girl in the Glass Cage* (F.N.), *Fast Life* (F.N.), *Careless Age* (F.N.), *Forward Pass* (F.N.), *Loose Ankles* (F.N.), *Right of Way* (F.N.), *Road to Paradise* (F.N.), *The Squall* (F.N.), *Second Floor Mystery* (Warner), *The Ruling Voice* (F.N.), *I Like Your Nerve* (Univ), *Platinum Blonde* (Col), *Play Girl* (Warner), *Truth About Youth* (F.N.), *Beau Ideal* (Radio), *Three Wise Girls* (Col), *Devil to Pay* (U.A.), *Man from Blankley's* (Warner), *Kismet* (F.N.), *Honourable Mr. Wong* (Warner), *Taxi* (Warner), *Big Business Girl* (F.N.), *Gallagher* (Col), *Working Wives* (Warner), *Eight to Five* (Warner), *The Way of Life* (Warner), *Employees' Entrance* (Warner).

**YOUNG,** ROBERT. B. Feb. 22, 1907.

Began his career as a bank clerk. Then went into a stockbroker's office, simultaneously playing in amateur theatricals, which, he confesses, earned much more of his attention than the work on which he was engaged. One evening was asked to remain late at the office, but chose, in preference, to attend the evening performance of his play. This lack of zeal earned for him an immediate dismissal and eventually the opportunity of becoming a film actor.

PLAYED IN: *The Lullaby* (M.G.M.), *The Guilty Generation* (Col), *Wet Parade* (M.G.M.), *New Morals for Old* (M.G.M.), *Unashamed* (M.G.M.), *Strange Interlude* (M.G.M.), *Kid from Spain* (U.A.).

**YOUNG,** ROLAND. B. London, Nov. 11, 1887. Dark hair, blue eyes. Ht. 5 ft. 6 in. Wt. 10 st. Ed. Sherborne School; University College School, London. M. Marjorie Kummer, 1926.

Eighteen years on the stage in England and America. Appeared in American films as far back as *Moriarty* (Goldwyn, 1922). Visited England to appear in the British film, *Wedding Rehearsal* (London Film Pro, 1932). Unique character comedian.

ALSO PLAYED IN: *Unholy Night* (M.G.M.), *The Bishop Murder Case* (M.G.M.), *Her Private Life* (F.N.), *Wise Girls* (M.G.M.), *Madam Satan* (M.G.M.), *The Prodigal* (M.G.M.), *New Moon* (M.G.M.), *Don't Bet on Women* (Fox), *Annabelle's Affairs* (Fox), *One Hour with You* (Para), *A Woman Commands* (Pathé), *William and Mary* (M.G.M.), *Pagan Lady* (Col), *He Met a French Girl* (Para), *The White Man* (M.G.M.), *Lovers Courageous* (M.G.M.), *The Guardsman* (M.G.M.), *The Lullaby* (M.G.M.), *This is the Night* (Para), *Street of Women* (Warner), *The New Yorker* (U.A.).

# BIOGRAPHIES OF FILM DIRECTORS

## A

**ADOLFI,** JOHN G. B. New York City.

He has been in the film business for six years, dividing his time between stage and screen productions. He has established a great partnership with George Arliss and has directed the last four of that star's films.

DIRECTED: *In the Headlines* (Warner), *Evidence* (Warner), *Dumbbells in Ermine* (Warner), *Fame* (Warner), *Penny Arcade* (Warner), *Letters* (Warner), *College Lovers* (F.N.), *Recaptured Love* (Warner), *Sinner's Holiday* (Warner), *The Millionaire* (Warner), *Alexander Hamilton* (Warner), *The Silent Voice* (Warner), *Compromised* (F.N.), *A Successful Calamity* (Warner), *We Three* (F.N.).

**ARCHAINBAUD,** GEORGE. B. Paris, France, May 7, 1890. Brown and grey hair, brown eyes. Ht 5 ft. 11 in. Wt. 13 st. Ed. University, Paris. M. Katherine R. Johnston.

Has been connected with the screen for seventeen years. Previously an actor and stage manager on the European stage. Became a film director in Hollywood in 1915 with World Films. Has also worked for Fox, First National, Tiffany and Columbia. Now has contract with Radio. One of his most notable works is *The Lost Squadron* (Radio, 1932).

ALSO DIRECTED: *Framed* (Radio), *Silver Horde* (Radio), *Shooting Straight* (Radio), *Men of Chance* (Radio), *Broadway Hoofer* (Col), *Lawful Larceny* (Radio), *Lady Refuses* (Radio), *Three Who Loved* (Radio), *Cardigan's Last Case* (Radio), *Penguin Pool Mystery* (Radio).

**ARZNER,** DOROTHY. B. San Francisco, California, 1900. Brown hair, blue eyes. Ht. 5 ft. 4 in. Wt. 7 st. 4 lb. Ed. Westlake School for Girls; University of Southern California.

Daughter of the proprietor of a small cafe in Hollywood. In her early days she used to wait on such people as Charlie Chaplin and David Wark Griffith. During the war she drove an ambulance, and afterwards decided to try for a job in motion pictures. In 1920 William de Mille got her a job as a script typist. She was soon promoted to the cutting department and was chief cutter on *Blood and Sand* (Para, 1922), one of Rudolph Valentino's greatest films. She also did the cutting for the *Covered Wagon* (Para, 1923). It was her work then which took her straight to the director's chair.

DIRECTED: *Fashions for Women* (Para), *Ten Modern Commandments* (Para), *Get Your Man* (Para), *Manhattan Cocktail* (Para), *Wild Party* (Para), *Anybody's Woman* (Para), *Sarah and Son* (Para), *Paramount on Parade* (Para), *Honour Among Lovers* (Para), *Working Girls* (Para), *Merrily we go to ——!* (Para).

**ASQUITH,** ANTHONY. B. London, 1902. Fair hair, blue eyes. Son of the late Lord Oxford and Asquith, who was Prime Minister, 1908-1916. Ed. Winchester; Balliol College, Oxford.

Is one of the most far-seeing directors in British pictures. Joined British Instructional Films in 1926. His first film for that company, *Shooting Stars* (1928), created a sensation. Transferred to Gainsborough, 1932.

ALSO DIRECTED: *Underground* (B.I.F.),

*Dance Pretty Lady* (B.I.F.), *Tell England* (B.I.F.), *A Kingdom for Five-and-Six* (Gains).

## B

**BACON,** Lloyd. B. San Jose, California, 1890. Brown hair, blue eyes. Ht. 5 ft. 10 in. Wt. 12 st. 2 lb. Ed. California schools; Santa Clara College.

Began his career on the stage, appearing in Oscar Wilde's *Salome.* After service in the war, started in comedies with Lloyd Hamilton. In 1918 joined Chaplin as an actor with Mutual; with Triangle Comedies in 1919. His first directorial experience was in 1921 with Lloyd Hamilton again. Later he worked with Mack Sennett and Universal, before gaining a contract with Warner. His outstanding work was *The Singing Fool* (Warner, 1929), with Al Jolson.

Also Directed: *Private Izzy Murphy* (Warner), *White Flannels* (Warner), *The Heart of Maryland* (Warner), *A Sailor's Sweetheart* (Warner), *Finger Prints* (Warner), *Brass Knuckles* (Warner), *Pay as You Enter* (Warner), *Women They Talk About* (Warner), *Say it with Songs* (Warner), *So Long Letty* (Warner), *Stark Mad* (Warner), *No Defense* (Warner), *Honky Tonk* (Warner), *Other To-morrow* (F.N.), *Moby Dick* (Warner), *Office Wife* (Warner), *Sit Tight* (Warner), *Fifty Million Frenchmen* (Warner), *Faithful* (Pathé), *She Couldn't Say No* (Warner), *A Notorious Affair* (F.N.), *Kept Husbands* (Radio), *Gold Dust Gertie* (Warner), *Honour of the Family* (F.N.), *Fireman, Save My Child* (F.N.), *Alias the Doctor* (F.N.), *Manhattan Parade* (Warner), *The Famous Ferguson Case* (F.N.), *Miss Pinkerton* (Warner), *Crooner* (Warner), *Forty-Second Street* (Warner).

**BANKS,** Monty. Real name, Mario Bianchi. B. Italy, 1897. Ht. 5 ft. 5 in. M. Gladys Frazin; dissolved, 1932.

Appeared on New York stage as eccentric dancer. Film debut made in Fatty Arbuckle comedies. This was followed by his appearance in many other American comedies, some of which he directed personally.

Played in: *Atlantic* (B.I.P.), *Week-end Wives* (B.I.P.).

Directed: *Adam's Apple* (B.I.P.), *Compulsory Husband* (B.I.P.), *Almost a Honeymoon* (B.I.P.), *My Wife's Family* (B.I.P.), *Money for Nothing* (B.I.P.), *For the Love of Mike* (B.I.P.), *What a Night* (B.I.P.), *To-night's the Night* (B.I.P.), *Why Sailors Leave Home* (B.I.P.), *Good Old Sergeant-Major* (B.I.P.).

**BEAUDINE,** William. B. New York City, Jan. 15, 1892. Brown hair, blue eyes. Ht. 6 ft. 1½ in. Wt. 11 st. 6 lb. Ed. Morris High School, New York City. M. Marguerite Fleischer; 4 children.

William Beaudine has been in films since the earliest days. His very first work was with Biograph, whom he joined in 1904. He has been associated with nearly all the big companies.

Directed: *Dark Swan* (Warner), *Those Who Dance* (F.N.), *The Narrow Street* (Warner), *Boy of Mine* (Warner), *Little Heroes* (Warner), *Penrod and Sam* (F.N.), *The Life of Riley* (F.N.), *Heart to Heart* (F.N.), *Little Annie Rooney* (U.A.), *Sparrows* (U.A.), *That's My Baby* (Para), *Hold that Lion* (Para), *The Canadian* (Para), *Frisco Sally Levy* (M.G.M.), *Too Many Women* (Univ), *The Irresistible Lover* (Univ), *Give and Take* (Univ), *Home James* (Univ), *Exiles* (Fox), *Hard to Get* (Para), *Fugitives* (Fox), *Two Weeks Off* (F.N.), *Queen of Main Street* (Para), *Girl from Woolworth's* (F.N.), *The Lady Who Dared* (F.N.), *Devil's Playground* (Para), *At Bay* (Para), *Road to Paradise* (F.N.), *Misbehaving Ladies* (F.N.), *Father's Son* (F.N.), *Wedding Rings* (Para), *Do your Duty* (F.N.) *Mad Parade* (Para), *Penrod and Sam* (F.N. talkie version), *Men in Her Life* (Col), *Blonde Baby* (Col), *The Guilty Generation* (Col), *Three Wise Girls* (Col), *Make Me a Star* (Para).

**BEAUMONT,** Harry. B. Abilene, Kansas. Ed. St. Joseph, Missouri.

Left school at an early age and went to New York, gaining a big success in vaudeville. Although his official connection with the moving-picture business did not start until 1915 he actually made a film in 1913. This was an experimental talking picture made at the old Edison laboratory.

Directed: *The Gold Diggers* (Warner), *Beau Brummel* (Warner), *Babbitt* (Warner), *Skinner's Dress Suit* (Univ), *Brown of Harvard* (M.G.M.), *Main Street* (M.G.M.), *Forbidden Hours* (M.G.M.), *Our Dancing Daughters* (M.G.M.), *A Single Man* (M.G.M.), *Broadway Melody* (M.G.M.), *Speedway* (M.G.M.), *Our Blushing Brides* (M.G.M.), *The Gay Nineties* (M.G.M.), *Children of Pleasure* (M.G.M.), *Lord Byron of Broadway* (M.G.M.), *The Great Lover* (M.G.M.), *Those Three French Girls* (M.G.M.), *Dance, Fools, Dance* (M.G.M.), *Laughing Sinners* (M.G.M.), *West of Broadway* (M.G.M.), *Unashamed* (M.G.M.), *Are You Listening?* (M.G.M.), *Tinfoil* (M.G.M.).

**BELL,** MONTA. B. Washington D.C. Dark brown hair, blue eyes. Ht. 6 ft. 3 in. Wt. 12 st. 7 lb. Ed. Eastern High School; public school.

Spent two years on the stage in a stock company before he went into motion pictures. Went to Paramount Long Island studios (1930).

DIRECTED: *The Bellamy Trial* (M.G.M.), *Young Man of Manhattan* (Para), *Behind the Makeup* (Para), *East is West* (Univ), *Fires of Youth* (Univ), *Up for Murder* (Univ), *Personal Maid* (Para), *Downstairs* (M.G.M.).

**BENTLEY,** THOMAS. B. London. Ed. Westminster School.

Bentley, who is one of Britain's leading directors, was originally intended for an engineer. Disliking machines he adopted a career on the variety stage, and eventually went into the film world. His first experience of direction was *Oliver Twist* (Lasky 1910). He is now under a contract to B.I.P.

DIRECTED: *David Copperfield, The Chimes, Hard Times, Barnaby Rudge* (Hepworth), *Beau Brocade, Milestones* (Samuelson) *The Labour Leader, Daddy* (British Actors) *Les Cloches de Corneville, Once upon a Time* (British Actors), *The Divine Gift* (British Actors), *General Post* (Ideal), *Beyond the Dreams of Avarice* (Ideal), *A Master of Craft* (Ideal), *Adventures of Mr. Pickwick* (Ideal), *Old Curiosity Shop* (Welsh-Pearson), *Through Fire and Water* (Ideal), *Old Bill Through The Ages* (Ideal), *Money Isn't Everything* (Stoll), *A Romance of Mayfair* (Stoll), *White Heat* (B.I.P.), *The Silver Lining* (B.I.P.), *Not Quite a Lady* (B.I.P.), *Young Woodley* (B.I.P.), *The American Prisoner* (B.I.P.), *Harmony Heaven* (B.I.P.), *Compromising Daphne* (B.I.P.), *Keepers of Youth* (B.I.P.), *Hobson's Choice* (B.I.P.), *After Office Hours* (B.I.P.), *Last Coupon* (B.I.P.), *London Wall* (B.I.P.), *Sleepless Nights* (B.I.P.).

**BERGER,** LUDWIG. B. Mainz, Germany. Brown hair, blue eyes. Ht. 5 ft. 9 in. Wt. 10 st. 10 lb. Ed. Hermanistsches Gymnasium; University of Munich; Heidelberg.

Is an accomplished musician, having composed numerous songs. Produced several plays in Germany, among them an adaption of Shakespeare's *Cymbeline.* Having more than fifty plays to his credit he then turned his attention to motion pictures, one of his earliest successes being *The Waltz Dream* (U.F.A., 1926). Three or four smaller pictures, however, preceded this but were not seen outside Germany, with the exception of *Cinderella* (Decla, 1923). American film debut, *The Woman from Moscow* (Para, 1928).

DIRECTED: *A Glass of Water* (German), *Master of Nürnburg* (a version of the Meistersingers; Phoebus, German), *Sins of the Fathers* (Para), *Fighting the White Slave Traffic, Burning Heart,* (German), *Playboy of Paris* (Para), *Vagabond King* (Para).

**BERN,** PAUL. B. Wandsbeck, Germany, Dec. 3, 1889. Brown hair, hazel eyes. Ht. 5 ft. 6 in. Wt. 10 st. Ed. New York City public schools; American Academy of Dramatic Art. M. Jean Harlow (1932). D. tragically September, 1932.

Was in the theatre from 1911 to 1915, working in all its branches as actor, stage manager, and producer. After that he broke into motion pictures, working in various capacities until he became a director. He was quickly promoted to higher tasks, becoming an executive with M.G.M. in 1926. After a short time at the Pathé studios as a producer he rejoined M.G.M. in 1930 as production supervisor.

DIRECTED: *Open All Night* (Para), *The Dressmaker from Paris* (Para), *The Flower of Night* (Para).

**BLYSTONE,** JOHN G. B. Rice Lake Wisconsin. Ed. University of Wisconsin.

Started his career in motion pictures in 1916 when he worked as property man. Most of his directing career has been spent with Fox.

DIRECTED: *The Family Upstairs* (Fox), *Slaves of Beauty* (Fox), *Pyjamas* (Fox), *Mother Knows Best* (Fox), *Captain Lash* (Fox), *Through Different Eyes* (Fox), *Big Party* (Fox), *The Sky Hawk* (Fox), *So This is London* (Fox), *Tol'able David* (U.A.), *Mr. Lemon of Orange* (Fox), *Men on Call* (Fox), *Young Sinners* (Fox), *She Wanted a Millionaire* (Fox), *Charlie Chan's Chance* (Fox), *Amateur Daddy* (Fox), *Jubilo* (Fox).

**BORZAGE,** FRANK. B. Salt Lake City, Utah, 1894. Ed. Salt Lake City.

At thirteen decided on a stage career and spent all his savings on tuition. Later he joined a touring company, and eventually, at the age of nineteen, went to Hollywood. Played as an extra for some time and was then awarded featured rôles by Thomas Ince. Borzage then ran his own company for a short time, playing

lead in eight Western pictures before he became a director.

DIRECTED: *Humoresque* (Para), *Seventh Heaven* (Fox), *The River* (Fox), *Street Angel* (Fox), *True Heaven* (Fox), *Lucky Star* (Fox), *They Had to See Paris* (Fox), *Song o' my Heart* (Fox), *Devil with the Women* (Fox), *Liliom* (Fox), *Doctors' Wives* (Fox), *Young as You Feel* (Fox), *Bad Girl* (Fox), *After To-morrow* (Fox), *Young America* (Fox), *We Humans* (Fox), *Farewell to Arms* (Para).

**BRABIN,** CHARLES. B. Liverpool, England, 1883. Ed. St. Francis Xavier College. M. Theda Bara (well-known British screen star of earlier days).

His stage experience started in America. In 1908 took his first film job with the Edison company. He directed his wife in most of her pictures. Has also worked for Vitagraph, Essanay, Metro, Fox, Goldwyn, Universal, Metro-Goldwyn-Mayer and First National.

DIRECTED: *Stella Maris* (Univ), *Mismates* (F.N.), *Twinkle Toes* (F.N.), *Framed* (Radio), *The Valley of Giants* (F.N.), *Burning Daylight* (F.N.), *The Whip* (F.N.), *The Bridge of San Luis Rey* (M.G.M.), *Ship From Shanghai* (M.G.M.), *Call of the Flesh* (M.G.M.), *Great Meadow* (M.G.M.), *Sporting Blood* (M.G.M.), *Beast of the City* (M.G.M.), *New Morals for Old* (M.G.M.), *The Mad Masquerade* (M.G.M.), *Rasputin* (M.G.M.), *Mask of Fu Manchu* (M.G.M.).

**BRENON,** HERBERT. B. Dublin, Ireland, Jan. 13, 1880. Grey hair, blue eyes. Ht. 5ft. 8in. Wt. 11st. 11lb. Ed. St. Paul's School; King's College, London. M. Helen Oberg.

Began his career in pictures while running a small cinema in Johnstown, Pennsylvania. Soon went to New York, and in a short time was given a chance as a director. This was given him with the Imperial Company in 1909 by Carl Laemmle. One of his most notable films was *Peter Pan* (Para, 1924).

ALSO DIRECTED: *Neptune's Daughter* (Univ), *Daughter of the Gods* (Fox), *War Brides* (Selznick), *A Kiss for Cinderella* (Para), *Beau Geste* (Para), *Sorrell and Son* (U.A.), *The Case of Sergeant Grischa* (Radio), *Lummox* (U.A.), *Beau Ideal* (Radio), *Transgression* (Radio), *The Dove* (Radio), *Laugh, Clown, Laugh!* (M.G.M.).

**BROWN,** CLARENCE. B. Clinton, Mass., May 10, 1890. Ed. Knoxville, Tennessee High School; University of Tennessee, Knoxville.

Brown deserted an engineering career to study motion pictures. His chief fame has been won in directing Greta Garbo's films, which he began to do in the silent days.

DIRECTED: *The Acquittal* (Univ), *The Signal Tower* (Univ), *Butterfly* (Univ), *Smouldering Fires* (Univ), *The Goose Woman* (Univ), *The Eagle* (U.A.), *Kiki* (F.N.), *Flesh and the Devil* (M.G.M.), *The Trail of '98* (M.G.M.), *A Woman of Affairs* (M.G.M.), *Wonder of Women* (M.G.M.), *Anna Christie* (M.G.M), *Romance* (M.G.M), *Navy Blues* (M.G.M), *Inspiration* (M.G.M), *A Free Soul* (M.G.M.), *Emma* (M.G.M.), *Possessed* (M.G.M.), *Letty Lynton* (M.G.M.).

**BURTON,** DAVID. B. Odessa, Russia, May 22, 1890. Ed. Philadelphia, Pa. Ht. 5 ft. 6 in.

Is considered one of the most distinguished men to have left the stage for talking pictures. Worked for many years in New York as stage director of the Charles Frohman productions. Has travelled all over the world in the course of his theatrical work.

DIRECTED: *The Bishop Murder Case* (co-directed with Nicholas Grinde, M.G.M.), *Fighting Caravans* (Para, co-directed), *Skippy* (Para, co-directed), *The Spoilers* (Para, co-directed), *Strictly Unconventional* (M.G.M.), *Confessions of a Co-Ed* (Para), *Her Dilemma* (Para), *Dancers in the Dark* (Para), *Sinners in the Sun* (Para).

**BUTLER,** DAVID. B. San Francisco, California, 1895. Black hair, blue eyes. Ht. 6 ft. Wt. 13 st. 3 lb. Ed. Leland Stanford Jr. University.

Was stage manager at a Los Angeles theatre for three years, and then went into motion pictures. Has directed Janet Gaynor and Charles Farrell in several of their most successful pictures.

DIRECTED: *The Quarter-back* (Para), *The Rush Hour* (Pathé), *Should Husbands Come First?* (Pathé), *Prep and Pep* (Fox), *The News Parade* (Fox), *High School Hero* (Fox), *Chasing Through Europe* (Fox), *Sunny Side Up* (Fox), *Movietone Follies of 1929* (Fox), *High Society Blues* (Fox), *Just Imagine* (Fox), *A Yankee at King Arthur's Court* (Fox), *Business and Pleasure* (Fox), *Plutocrat* (Fox), *Delicious* (Fox), *Down to Earth* (Fox).

PLAYED IN: *Salute* (Fox).

## C.

**CABANNE,** CHRISTY. B. St. Louis, Missouri, 1888. Ed. St. Rose Academy; Culver Military Academy; Annapolis Naval Academy.

After a short career in the Navy he entered pictures in 1910 and directed the first film that Douglas Fairbanks ever made. For some time after that he was with Fine Arts as Griffith's chief assistant. He has at various times run his own company and worked for Goldwyn, F.B.O., Associated Exhibitors, M.G.M., Tiffany-Stahl, De Mille-Pathé, Columbia.

DIRECTED: *Annapolis* (Pathé), *Driftwood* (Col), *Conspiracy* (Radio), *Dawn Trail* (Col), *Sky Raiders* (Col), *Graft* (Univ), *Convicted* (Artclass), *Hotel Continental* (Tiffany), *Midnight Patrol* (Mono), *Red-haired Alibi* (Tiffany).

**CALVERT,** E. H. Director and Actor. (*See Players' Biographies*)

**CAPRA,** FRANK. B. Palermo, Italy. May, 1897. Brown hair, brown eyes, Ht. 5 ft. 5½ in. Wt. 9 st. 9 lb. Ed. Los Angeles Manual Art High School; California Technical College of Pasadena.

His first screen job was making shorts for Columbia in 1921. He then became assistant director for the Paul Gerson company and a gagman for Hal Roach comedies. His reputation was made by the comedian, Harry Langdon, who persuaded him to direct longer comedies. He is now engaged with much more serious work and frequently writes his own stories for the screen. His best example of writing and direction is *Forbidden* (Col, 1932).

ALSO DIRECTED: *Strong Man* (F.N.), *Long Pants* (F.N.), *For the Love of Mike* (F.N.), *That Certain Thing* (Col), *So This is Love* (Col), *Matinee Idol* (Col), *Way of the Strong* (Col), *Say it with Sables* (Col), *Submarine* (Col), *Flight* (Col), *Power of the Press* (Col), *Younger Generation* (Col), *Donovan Affair* (Col), *Ladies of Leisure* (Col), *Rain or Shine* (Col), *The Miracle Woman* (Col), *Dirigible* (Col), *Platinum Blonde* (Col), *American Madness* (Col), *Bitter Tea of General Yen* (Col).

**CLAIR,** RENE.

Began life as a journalist in Paris. Later went on the stage and finally became assistant to Jacques de Baroncelli. Began directing in 1922, his first film being *Paris Qui Dort*, shown in England as *The Crazy Ray*. For the next few years Clair studied every resource that came to his hand. In 1925 he was offered a contract with Albatross-Sequana, the French producers. For this company he directed one of his best-known works, *The Italian Straw Hat*, a brilliant satire on French middle class life. Is world famous for his individuality, for his genius in achieving dramatic effect by the use of unusual camera angles, and also for his unique style of comedy.

ALSO DIRECTED: *Entr'acte* (Ballet Suédois de Rolf Maré), *Le Fantome du Moulin Rouge*, *Le Tour*, *Le Voyage Imaginaire*, *Les Deux Timides*, *A Nous la Liberte* (Tobis), *Sous les Toits de Paris*, *Le Million* (Tobis).

**CONWAY,** JACK. B. Graceville, Minn., July 17, 1887. Ed. at Graceville. M. Virginia Bushman.

Began his stage career at the age of twenty with the old Belasco company. After four or five years started in motion-pictures. He has worked for Universal, Bosworth, Selig, Fine-Arts, Bluebird, Triangle, Federal, Pathé, Export & Import, and Paramount. Most of his best work, however, has been for M.G.M.

DIRECTED: *Trimmed in Scarlet* (Univ), *Trouble Shooter* (Fox), *Brown of Harvard* (M.G.M.), *Soul Mates* (M.G.M.), *Understanding Heart* (M.G.M.), *Twelve Miles Out* (M.G.M.), *Bringing Up Father* (M.G.M.), *Alias Jimmy Valentine* (M.G.M.), *The Smart Set* (M.G.M.), *While the City Sleeps* (M.G.M.), *Quick Sands* (Para), *Our Modern Maidens* (M.G.M.), *Take it Big* (M.G.M.), *Jungle* (M.G.M.), *They Learned about Women* (M.G.M.), *Unholy Three* (M.G.M.), *New Moon* (M.G.M.), *The Easiest Way* (M.G.M.), *Dancing Partner* (M.G.M.), *Arsene Lupin* (M.G.M.), *But the Flesh is Weak* (M.G.M.), *Red-Headed Woman* (M.G.M.).

**COOPER,** MERIAM C. B. Jacksonville, Florida, Oct. 5, 1893. Brown hair, blue eyes. Ht. 5 ft. 8 in. Wt. 10 st. 9 lb. Ed. Jacksonville; Lawrence Preparatory School; Annapolis.

Has had a more adventurous career than most people in motion pictures. Fought in the war and returned to Hollywood just in time to join an expedition which was going round the world. During this trip he became a partner of Ernest D. Schoedsack. Together they made a notable nature film entitled *Grass* (Pathé, 1925), which was taken on the south-west coast of Arabia. Later they made the never-to-be-forgotten *Chang* (Para, 1927), which was filmed in Indo-China, and is regarded as the best of all jungle films.

ALSO DIRECTED: *The Four Feathers* (Para), *Beast* (Radio), *Kong* (Radio).

**CROSLAND,** ALLAN. B. New York City, Aug. 10, 1894. Ed. Orange High School; England.

After three years as actor and stage-manager, he joined the Edison company in 1912. Has worked variously in motion

pictures ever since, directing for Pomona, Selznick, Cosmopolitan, Hodkinson, Warner Bros., and United Artists.

DIRECTED: *Don Juan* (U.A.), *The Jazz Singer* (Warner), *When a Man Loves* (Warner), *Beloved Rogue* (U.A.), *Old San Francisco* (Warner), *Scarlet Lady* (Col), *Song of the Flame* (F.N.), *On with the Show* (Warner), *General Crack* (Warner), *Furies* (F.N.), *Big Boy* (Warner), *Captain Thunder* (Warner), *Viennese Nights* (Warner), *Children of Dreams* (Warner), *Glorious Betsy* (Warner), *The Silver Lining* (Patrician), *Week-Ends Only* (Fox).

**CRUZE,** JAMES. B. Ogden, Utah, 1884. Ed. Ogden. M. Betty Compson; dissolved, 1920.

For some years played in all sorts of stage productions from musical comedy to Shakespeare; then took to the screen, playing leading roles with Pathé. Soon became a director for Paramount. In 1926 and 1928 he was voted one of the world's Ten Best Directors. Is President and Chairman of his own company—James Cruze Productions Limited.

DIRECTED: *The Old Homestead* (Para), *One Glorious Day* (Para), *Ruggles of Red Gap* (Para), *To the Ladies* (Para), *The Covered Wagon* (Para), *Merton of the Movies* (Para), *Enemy Sex* (Para), *Fighting Coward* (Para), *City that never Sleeps* (Para), *Garden of Weeds* (Para), *The Goose Hangs High* (Para), *Marry Me* (Para), *Pony Express* (Para), *Welcome Home* (Para), *Beggar on Horseback* (Para), *Mannequin* (Para), *Old Ironsides* (Para), *We're All Gamblers* (Para), *City Gone Wild* (Para), *Red Mark* (Pathé), *On to Reno* (Pathé), *The Great Gabbo* (W.W.), *Hollywood* (Para), *Hello Sister* (W.W.), *Once a Gentleman* (W.W.), *Duke Steps Out* (M.G.M.), *She got what She Wanted* (James Cruze), *Salvation Nell* (James Cruze), *Race Track* (James Cruze).

**CUKOR,** GEORGE. B. New York City. Brown hair, brown eyes. Ht. 5 ft. 9 in. Wt. 12 st. 2 lb. Ed. New York City.

The greater part of his career has been spent in the theatre. He is known on Broadway as the producer of some of the most successful plays in the past years. His first connection with the films was to write the dialogue of *River of Romance* (Para, 1929), and *All Quiet on the Western Front* (Univ, 1930). Since going to Hollywood he has had a quick triumph, having already directed Maurice Chevalier and Constance Bennett in important films.

CO-DIRECTED: *Grumpy* (Para), *Virtuous Sin* (Para), *The Royal Family of Broadway* (Para),

DIRECTED: *Tarnished Lady* (Para), *Girls about Town* (Para), *One Hour with You* (Para), *Girl in Headlines* (Para), *What Price Hollywood*; (Radio), *Bill of Divorcement* (Radio).

**CUMMINGS,** IRVING. B. New York City. Ed. New York City.

Has been in pictures since 1909, though his record as a director starts some time later.

PLAYED IN: *The Eternal Flame* (F.N.), *Rupert of Hentzau* (M.G.).

DIRECTED: *The Country Beyond* (Fox), *Dressed to Kill* (Fox), *Romance of the Underworld* (Fox), *Behind that Curtain* (Fox), *In Old Arizona* (Fox), *Not Quite Decent* (Fox), *Cameo Kirby* (Fox), *On the Level* (Fox), *A Devil with Women* (Fox), *A Holy Terror* (Fox), *'Cisco Kid* (Fox), *Attorney for the Defense* (Col), *Sporting Widow* (Para), *Plain-clothes Man* (Col).

**CURTIZ,** MICHAEL. B. Budapest, Hungary, Dec. 24, 1888. Brown hair, blue eyes. Ht. 6 ft. Wt. 11 st. 1 lb. Ed. the Markoczy High School; the Royal Academy of Theatre and Art, Budapest.

Before the war had established himself as an actor in most of the capitals of Europe, but had to interrupt his career to fight for Austria. Afterwards directed for a time for Sascha Productions in Hungary and then for U.F.A. in Berlin. Worked in most of the larger European countries, including England, finally returning to the U.F.A. studios. Has been associated in Europe with many famous film figures including Ernst Lubitsch, Mauritz Stiller, Victor Seastrom, Greta Garbo, Lya de Putti and Vilma Banky. Went to America as a director for Warner Bros.

DIRECTED: *Noah's Ark* (Warner), *Hearts in Exile* (Warner), *Madonna of AvenueA* (Warner), *The Gamblers* (Warner), *Glad Rag Doll* (Warner), *Mammy* (Warner), *A Soldier's Plaything* (Warner), *Under a Texas Moon* (Warner), *The Matrimonial Bed* (Warner), *River's End* (Warner), *Bright Lights* (F.N.), *God's Gift to Women* (Warner), *The Woman from Monte Carlo* (F.N.), *The Strange Love of Molly Louvain* (F.N.), *The Mad Genius* (Warner), *Alias the Doctor* (F.N.), *Doctor X* (F.N.). *The Wax Museum* (Warner).

**CUTTS,** GRAHAM. Full name, John Henry Graham Cutts. B. Brighton, 1887.

Having been trained to be an engineer he started in the film trade in 1909, when he became a cinema proprietor at Newcastle-on-Tyne. Entered the production side of the film business in 1921, and has worked in England, America and Germany.

DIRECTED: *The Wonderful Story* (Wilcox), *Flames of Passion* (Wilcox), *Paddy the Next Best Thing* (Wilcox), *Woman to Woman* (Graham Cutts Production), *Eternal Survivor* (Balcon, Freedman & Saville), *The Passionate Adventure* (Gains), *The Blackguard* (Gains), *The Prude's Fall* (Gains), *The Rat* (Gains), *The Sea Urchin* (Gains), *The White Shadow*, *The Rolling Road* (Gains), *Confetti* (F.N.), *The Triumph of the Rat* (Gains), *God's Clay* (F.N.), *Glorious Youth* (F.N.), *Chance the Idol* (Sokal), *Return of the Rat* (Gains), *Temperance Fete* (Eric Hakim), *Love on the Spot* (A.R.P.), *The Sign of Four* (A.R.P. co-directed), *Looking on the Bright Side* (A.R.P. co-directed).

## D

**DAUMERY,** JOHN. B. Brussels, 1898. Went into the motion picture business after serving in the Belgian army during the war. His first work was with Metro pictures in America as assistant-director. Thence he went to the South of France and joined Rex Ingram who runs his own independent production there. Later, Daumery went back to America to take up an appointment with Warner Bros. Came to England in 1931 to work at the Warner Bros-First National studios at Teddington.

DIRECTED: *Postal Orders* (W.B.-F.N.), *Help Yourself* (W.B.-F.N.), *A Letter of Warning* (W.B.-F.N.), *The Blind Spot* (W.B.-F.N.).

**DEAN,** BASIL. B. Croydon, Sept. 27, 1888. M. (1) Esther Van Gruisen; dissolved, 1925; (2) Lady Mercy Greville, 1925; dissolved, 1932.

Has had a long and very distinguished connection with the stage in London as actor, producer and also in management. During the war he was head of the entertainment branch of the Navy and Army Canteen Board. Received the O.B.E., 1918. He is now in charge of the A.R.P. Studios at Ealing.

DIRECTED: *Birds of Prey* (A.T.P.), *Sally in Our Alley* (A.R.P.), *Nine Till Six* (A.R.P.), *Impassive Footman* (A.R.P.), *Looking on the Bright Side* (A.R.P.), *Escape* (Radio-Brit).

CO-DIRECTED: *Sign of Four* (A.R.P.), *Constant Nymph* (Gains).

**DE COURVILLE,** ALBERT. B. London, March 26, 1887. Ed. London and Lausanne. M. (1) Shirley Kellogg; dissolved; (2) Edith Kelly Gould.

Regarded as the foremost producer of revues in London. Won his great fame during the war years when his productions, being of the lightest sort, were much in demand among soldiers on leave. Has only recently entered the film business.

DIRECTED: *The Wolves* (B. & D.), 77, *Park Lane* (F.P.G.), *There Goes the Bride* (Gains-B.L.), *The Midshipmaid* (Gau-Brit).

**DEL RUTH,** ROY. B. Philadelphia, Pennsylvania. Ed. Schools of Philadelphia, Williamsport, and Brooklyn.

Lived in London for a time, then returned to America and went into journalism. Film career began in 1915 as scenarist to Mack Sennett. In 1917 began directing two-reel comedies, including all Turpin pictures for Sennett, but his rise to fame coincided with that of James Cagney whom he directed in most of his successes.

DIRECTED: *Five and Ten Cent Annie* (Warner), *Powder My Back* (Warner), *Ham and Eggs at the Front* (Warner), *If I Were Single* (Warner), *The First Auto* (Warner), *Wolf's Clothing* (Warner), *Across the Pacific* (Warner), *Footloose Widows* (Warner), *The Man Upstairs* (Warner), *The Terror* (Warner), *Beware of Bachelors* (Warner), *The Desert Song* (Warner), *The Hottentot* (Warner), *Conquest* (Warner), *Gold Diggers of Broadway* (Warner), *Aviator* (Warner), *Hold Everything* (Warner), *Second Floor Mystery* (Warner), *Three Faces East* (Warner), *Divorce Among Friends* (Warner), *Life of the Party* (Warner), *My Past* (Warner), *Maltese Falcon* (Warner), *Larceny Lane* (Warner), *Side Show* (Warner), *Taxi* (Warner), *Beauty and the Boss* (Warner), *Winner Take All* (Warner), *Blessed Event* (Warner), *Employees' Entrance* (Warner).

**DE MILLE,** CECIL. B. Full name, Cecil Blount de Mille. B. Ashfield, Mass., Aug. 12, 1881. Grey hair, brown eyes. Ht. 5 ft. 11 in. Wt. 12 st. 8 lb. Ed. Pennsylvania Military College; American Academy of Dramatic Arts, New York. M. Constance Adams, 1902.

One of the most famous of all Hollywood's directors, and especially noted for the lavish scale on which some of his greatest productions have been made. Until 1913, he was on the stage, and had succeeded equally as actor, playwright, and manager. In 1913, he joined another great picture pioneer, Jesse L. Lasky and together they formed the company which became known all over the world as Famous-Lasky and which later developed into the Paramount Company. His first film was *The Squaw Man* (Lasky, 1913), recently re-made as a talkie under the title of *The White Man* (M.G.M., 1931). It was incidentally the first film to be

made actually at Hollywood. In all he has made over sixty films, of which the most important are given below. Lately he has made one or two films for M.G.M.

DIRECTED: *Carmen* (Para), *Joan the Woman* (Para), *Woman God Forgot* (Artcraft), *The Whispering Chorus* (Artcraft), *Old Wives for New* (Artcraft), *Male and Female* (Para), *Don't Change Your Husband* (Artcraft), *Something to Think About* (Para), *Why Change Your Wife?* (Para), *Affairs of Anatol* (Para), *Manslaughter* (Para), *Adam's Rib* (Para), *The Ten Commandments* (Para), *The Road to Yesterday* (Pathé), *The Volga Boatman* (Pathé), *King of Kings* (Pathé), *The Godless Girl* (Pathé), *Dynamite* (M.G.M.), *Madam Satan* (M.G.M.), *The Admirable Crichton* (Lasky), *Sign of the Cross* (Para).

**DE MILLE,** WILLIAM. B. Washington, D.C., July 25, 1878. Brown and grey hair, brown eyes. Ht. 5 ft. 9½ in. Wt. 11 st. 1 lb. Ed. Germany; Columbia University of New York City. M. Clara Beranger.

An elder brother of the better known Cecil de Mille, William also spent his early life on the stage, following Cecil into motion pictures in 1914. During his career he has worked as producer and director for Paramount, Pathé and M.G.M.

DIRECTED: *Conrad In Quest of His Youth* (Para), *Tenth Avenue* (Pathé), *Craig's Wife* (Pathé), *The Doctor's Secret* (Para), *The Idle Rich* (M.G.M.), *This Mad World* (M.G.M.), *Passion Flower* (M.G.M.), *Two Kinds of Women* (Para).

**DIETERLE,** WILLIAM. B. Germany. M. Charlotte Hagenbruch, 1921.

Went to Hollywood in the first place to act in and direct German version films for First National. He had made *Der Tauz Geht Werter*, *Sinflut* and *Kismet* before Hollywood recognized that he had real directional genius. Entered motion pictures in 1921, his first film being directed by E. A. Dupont. Since 1926, he has directed all the pictures in which he has appeared.

ALSO DIRECTED: *Last Flight* (F.N.), *Her Majesty Love* (F.N.), *Man Wanted* (Warner), *Jewel Robbery* (Warner), *The Crash* (F.N.), *Six Hours to Live* (Fox), *Son of Russia* (Warner), *Lawyer Man* (Warner).

DIRECTED AND PLAYED IN: *Those Who Dance* (Warner).

**DILLON,** JOHN FRANCIS. B. New York City, 1887. Ed. St. Francis Xavier College, New York City.

His career in motion pictures began as an actor with some of the very early companies, such as Kalem, Nestor, Lubin and Keystone. Since then he has had a long contract with First National, and is now with Universal.

DIRECTED: *Man Crazy* (F.N.), *Smile Brother Smile* (F.N.), *The Crystal Cup* (F.N.), *The Noose* (F.N.), *Heart of a Follies Girl* (F.N.), *Out of the Ruins* (F.N.), *Scarlet Seas* (F.N.), *Careers* (F.N.), *Children of the Ritz* (F.N.), *Fast Life* (F.N.), *Sally* (F.N.), *Bride of the Regiment* (F.N.), *Spring is Here* (F.N.), *Girl of the Golden West* (F.N.), *One Night at Susie's* (F.N.), *Kismet* (F.N.), *Millie* (Radio), *Finger Points* (F.N.-Pathé), *Reckless Hour* (F.N.), *Pagan Lady* (Col), *Behind the Mask* (Col), *The Cohens and Kellys in Hollywood* (Univ), *Man About Town* (Fox), *Call Her Savage* (Fox).

## E

**EDWARDS,** HENRY. Full name, Arthur Harold Ethelbert Edwards. B. Weston-super-Mare, Sept. 18, 1882. Brown hair, grey eyes. Ht. 5 ft. 11 in. M. Chrissie White, Jan. 1924.

Screen debut in 1915 with the old Hepworth Company in *The Man Who Stayed at Home*. Has recently been directing for B.I.P., one of his productions being *Brother Alfred*, with Gene Gerrard and Molly Lamont.

DIRECTED AND/OR PLAYED IN: *Possession*, *The Kinsman*, *City of Beautiful Nonsense*, *His Dearest Possession*, *A Temporary Vagabond*, *The Amazing Quest of Ernest Bliss*, *John Forrest Finds Himself*, *Aylwin*, *A Lunatic at Large*, *Hanging Judge*, *The Bargain*, *Simple Simon*, *Tit for Tat*, *Flag Lieutenant*, *The World of Wonderful Reality*, *Boden's Boy*, *The Naked Man* (Hepworth), *A Welsh Singer*, *East is East* (Turner), *Flag Lieutenant* (B. & D. sound version).

WROTE, DIRECTED AND PLAYED IN: *Doorsteps* (Turner), *Broken Threads*, *Towards the Light*, *Merely Mrs. Stubbs*, *Dick Carson Wins Through*.

DIRECTED: *Owd Bob* (Atlantic Union) *King of the Castle* (Stoll), *Girl of London* (Stoll), *Colombo Night* (Stoll), *The Joker*, *Further Adventures of the Flag Lieutenant* (Neo-Art), *Fear*, *Three Kings*, *Vendetta* (Jacoby), *Ringing the Changes*

(Strand), *Cain of the Sea* (first talkie—Twickenham), *Girl in the Night* (B.I.P.), *Stranglehold* (W.B.-F.N.), *Brother Alfred* (B.I.P.), *The Flag Lieutenant* (talkie, B. & D.), *The Barton Mystery* (Para-Brit).

**ELVEY,** MAURICE. Real name, William Seward Folkard. B. Yorkshire, Nov. 11, 1887. M. (1) Philippa Preston; dissolved; (2) Isobel Elsom.

Had eight years on the stage after making his first appearance in *Dick Whittington* at Nottingham, 1905. Since 1913 he has devoted the whole of his time to production for the cinema and has made more films than any other British director. Joining the Stoll Film Company in 1918 he made more than 100 films for that company alone. His best work up to date is regarded as *Roses of Picardy* (Gaumont 1927), although *Sally In Our Alley* (A.R.P., 1931) was probably the most successful.

ALSO DIRECTED: *Henry King of Navarre* (Stoll), *The Royal Oak* (Stoll), *Don Quixote* (Stoll), *Guy Fawkes* (Stoll), *Wandering Jew* (Stoll), *Sign of Four* (Stoll), *A Debt of Honour* (Stoll), *Dick Turpin's Ride to York* (Stoll), *Running Waters* (Stoll), *Original Sherlock Holmes Series of 15 Films* (Stoll), *The Passionate Friends* (Stoll), *A Romance of Wastdale* (Stoll), *The Fruitful Vine* (Stoll), *Hound of the Baskervilles* (Stoll), *A Gentleman of France* (Stoll), *Innocent* (Stoll), *The Tavern Knight* (Stoll), *At the Villa Rose* (Stoll), *The Amateur Gentleman* (Stoll), *A Question of Trust* (Stoll), *Elusive Pimpernel* (Stoll), *God's Good Man* (Stoll), *The Rocks of Valpre* (Stoll), *The Keeper of the Door* (Stoll), *Comradeship* (Stoll), *Mr. Wu* (Stoll), *The Life of David Lloyd George* (Ideal), *Life of Nelson* (International Exclusives), *Gay Lord Quex* (Ideal), *Justice* (Hepworth), *Bleak House* (Ideal), *Dombey & Son* (Ideal), *Hindle Wakes* (Elvey), *The Life of Florence Nightingale, Flames, When Knights Were Bold* (Ideal), *The Suicide Club, The Woman Who Was Nothing* (London), *Good-bye, The Grit of a Jew, A Honeymoon for Three, Mother Love, Money for Nothing, Trouble for Nothing, The Princess of Happy Chance* (Elvey), *Vice Versa, The King's Daughter, Charity Ann, Driven, Esther, Her Luck in London, Her Nameless Child, Grip Home, A Long, Long Way to Tipperary, The Bells of Rheims, Beautiful Jim, The Wreck of the Birkenhead, Black-eyed Susan, The Cup Final Mystery, The Great Gold Robbery, Murder in the Red Barn* (Gau-Brit), *The Fallen Idol* (Fox), *Sally Bishop* (Stoll), *Mdlle. from Armentieres* (Gau-Brit), *Roses of Picardy* (Gau), *Flag Lieutenant* (Astra-National), *Quinneys* (Gau-Brit), *Rough Seas* (Gau-Brit), *Palais de Danse* (Gau-Brit), *Mademoiselle Parley-Voo* (Gau-Brit), *Balaclava* (Gains), *High Treason* (Paramount), *School for Scandal* (Albion), *Potiphar's Wife* (B.I.P.), *Frail Women* (Twickenham), *In a Monastery Garden* (Twickenham), *The Marriage Bond* (Twickenham), *A Honeymoon Adventure* (A.R.P.), *The Water Gypsies* (A.R.P.), *Diamond Cut Diamond* (Eric Hakim).

## F

**FITZMAURICE,** GEORGE. B. Paris, Feb. 13, 1895. Ed. private schools and academy.

Started life as a painter but eventually became interested in the theatre and later in films. Has directed several Ronald Colman films and was in charge of Garbo's last film, *As You Desire Me* (M.G.M. 1932).

ALSO DIRECTED: *On With the Dance* (F.N.), *Dark Angel* (F.N.), *Love Mart* (F.N.), *Man and the Moment* (F.N.), *Tiger Rose* (Warner), *The Barker* (F.N.), *Lilac Time* (F.N.), *Sailor Beware* (U.A.), *The Locked Door* (U.A.), *Raffles* (U.A.), *The Bad One* (U.A.), *The Devil to Pay* (U.A.), *Queen of Scandal* (U.A.), *One Heavenly Night* (U.A.), *The Unholy Garden* (U.A.), *Strangers May Kiss* (M.G.M.), *Mata Hari* (M.G.M.), *Rockabye* (Radio).

**FLEMING,** VICTOR. B. Pasadena, Cal. Brown hair, dark grey eyes. Ht. 6 ft. 1 in. Wt. 12 st. 1 lb. Ed. Los Angeles. M. Joan Blair, 1931.

Started his film career with the American studios at Santa Barbara. Had a considerable pre-war experience of camera and directorial work with nearly all the well known companies of that time. During the war he served in the United States Intelligence Department and accompanied President Wilson to Europe as chief photographer. He returned to Hollywood as motion picture director in 1919.

DIRECTED: *Woman's Place* (F.N.), *Red Hot Romance* (F.N.), *The Lane that had no Turnings* (Para), *Anna Ascends* (Para), *Dark Secrets* (Para), *Law of the Lawless* (Para), *To the Last Man* (Para), *Call of the Canyon* (Para), *Empty Hands* (Para), *Gods of the Sea, Son of his Father* (Para), *Adventure* (Para), *The Devil's Cargo* (Para), *Lord Jim* (Para), *The Blind Goddess* (Para), *Man Trap* (Para), *The*

*Rough Riders* (Para), *The Way of All Flesh* (Para), *Hula* (Para), *Abie's Irish Rose* (Para), *The Wolf Song* (Para), *Common Clay* (Fox), *Renegades* (Fox), *Around the World in Eighty Minutes with Douglas Fairbanks* (U.A.), *The Wet Parade* (M.G.M.), *Red Dust* (M.G.M.).

**FLOREY,** Robert. B. Paris, France.

Began his career in the motion picture industry, his first post being that of assistant director. Worked in France, Switzerland and Italy before going to Hollywood in 1921. Has since been assistant to Henry King, Louis Gasnier, Joseph von Sternberg, and King Vidor. Received his first directorial experience with Tiffany-Stahl, for whom he directed two-reel comedies. Returned to Europe after a time, where he directed several films in France, Germany and England. Going back to Hollywood was given much better opportunities, and created a sensation with his *Murders in the Rue Morgue* (Univ, 1932).

Also Directed: *Cocoanuts* (Para), *The Hole in the Wall* (Para), *The Invisible Man* (Univ), *The Man Called Back* (Tiffany), *Those We Love* (Tiffany).

**FORD,** John. B. Portland, Maine. Ed. University of Maine.

Has directed many pictures for Fox but his greatest achievement so far was his handling of Ronald Colman's masterpiece, *Arrowsmith* (U.A., 1932). He now has a contract with Universal.

Also Directed: *Three Bad Men* (Fox), *Four Sons* (Fox), *Napoleon's Barber* (Fox), *Hangman's House* (Fox), *Mother Machree* (Fox), *Thank You* (Fox), *Lightnin'* (Fox), *Just Pals* (Fox), *Little Miss Smiles* (Fox), *Riley the Cop* (Fox), *King of the Khyber Rifles* (Fox), *Salute* (Fox), *Strong Boy* (Fox), *Men Without Women* (Fox), *Born Reckless* (Fox), *Up the River* (Fox), *The Seas Beneath* (Fox), *The Brat* (Fox), *Air Mail* (Univ), *Flesh* (M.G.M.).

**FRANKLIN,** Sydney. B. San Francisco, Cal. Dark brown hair, brown eyes. Ht. 5 ft. 6 in. Wt. 9 st. 4 lb. Ed. San Francisco.

After some years as an independent producer he recently signed a contract with M.G.M.

Directed: *Beverly of Graustark* (M.G.M.), *Duchess of Buffalo* (F.N.), *The Actress* (M.G.M.), *Quality Street* (M.G.M.), *Wild Orchids* (M.G.M.), *The Last of Mrs. Cheyney* (M.G.M.), *Devil May Care* (M.G.M.), *Trelawney of the Wells* (M.G.M.), *The High Road* (M.G.M.), *Jenny Lind* (M.G.M.), *Soul Kiss* (M.G.M.), *The Guardsman* (M.G.M.), *Smilin' Through* (M.G.M.), *Private Lives* (M.G.M.).

**FREELAND,** Thornton. B. Hope, N.D., Feb. 10, 1898. Light brown hair, blue eyes. Ht. 5 ft. 8 in.

Spent his early years playing juvenile rôles in a travelling company. At eighteen he joined the Vitagraph Co., to learn the film business. His progress to directorship was via the posts of assistant-cameraman, second-cameraman, cutter, assistant-director, and production-manager. His apprenticeship brought him into contact with such geniuses of the cinema as D. W. Griffith and Ernst Lubitsch.

Directed: *Be Yourself* (U.A.), *Whoopee* (U.A.), *Six Cylinder Love* (Fox), *Three Live Ghosts* (U.A.), *The Secret Witness* (Col), *Terror by Night* (Col), *The Unexpected Father* (Univ), *Love Affair* (Col), *Working Wives* (Warner), *They Call It Sin* (Warner).

# G

**GARDNER,** Cyril. B. Paris, May 30, 1898. Medium brown hair, blue eyes. Ht. 5 ft. 6 in. Wt. 10 st. 10 lb. Ed. New York City.

Began in films with a screen appearance at the age of thirteen. Later he became famous as the highest paid cutter in Hollywood, after which he went in for directing. His first work of this kind was a film of the North-West, featuring Strongheart, the police dog.

Directed: *Shopworn Angel* (Para), *Innocents of Paris* (Para), *Charming Sinners* (Para), *River of Romance* (Para), *Street of Chance* (Para), *The Benson Murder Case*, (Para. Spanish version), *Body and Soul*, co-directed with Frank Tuttle (M.G.M.), *Grumpy*, co-directed with George Cukor (Para), *The Royal Family of Broadway*, co-directed with George Cukor (Para), *Only Saps Work* (Para), *The Doomed Battalion* (Univ), *Reckless Living* (Univ), *Perfect Understanding* (G. Swanson).

**GASNIER,** Louis. B. Paris, France, 1882.

For ten years he was a stage actor in Paris, and later became a theatre manager. His next step was to become general manager of Pathé Frères, which post he held for fourteen years. In 1916 he organized the Astra Film Company and produced a picture with Fanny Ward

and three serials with Mrs. Vernon Castle. Later he went to Hollywood and undertook several supervising and directing tasks for various concerns. Joined the Paramount studios and has frequently worked in conjunction with other directors as well as independently.

DIRECTED: *The Dummy*, co-directed with Robert Milton (Para), *Darkened Rooms* (Para), *Shadow of the Law* (Para), *Slightly Scarlet* (Para), *The Mysterious Mr. Parkes* (Para-French), *Virtuous Sin* (Para), *The Lawyer's Secret* (Para), *Silence*, co-directed with Max Marcin (Para), *The Strange Case of Clara Deane*, co-directed with Max Marcin (Para), *Forgotten Commandments*, co-directed with William Schorr (Para).

**GERING,** MARION. B. Rostoff-On-Don, S. Russia.

Began his association with the stage in Russia, and in 1924 visited America, where he produced numerous plays, among them *Gas*, at Chicago. Finding that New York producers regarded his slight knowledge of English as a disadvantage, he bought the rights of *Skidding* and with a partner produced it. Now under contract to Paramount.

DIRECTED: *I Take this Woman* (Para), *Twenty-four Hours* (Para), *Ladies of the Big House* (Para), *Through the Window* (Para), *The Hours Between* (Para), *The Devil and the Deep* (Para).

**GERRARD,** GENE. Director and Actor. (See Players' Biographies).

**GOODRICH,** WILLIAM. Real name Roscoe "Fatty" Arbuckle (See also Players' Biographies.)

During his enforced absence from the screen, Roscoe Arbuckle has directed comedies for various concerns.

DIRECTED: *Keep Laughing* (Educ), *Moonlight and Cactus* (Educ), *Anybody's Goat* (Educ), *Smart Work* (Educ), *Hollywood Luck* (Educ), *Bridge Wives* (Educ), *Mother's Holiday* (Educ), *It's a Cinch* (Educ).

**GOULDING,** EDMUND. B. Great Britain, 1891. Ed. England.

Made his first stage appearance in England at the age of twelve. He acted, produced, and wrote plays until the war, when he served in the Army. Broke into films after the war, first of all as a writer. Became a director for M.G.M. in 1925. His great triumph was his direction of *Grand Hotel* (M.G.M., 1932).

ALSO DIRECTED: *Sally, Irene, and Mary* (M.G.M.), *Sun Up* (M.G.M.), *Paris* (M.G.M.), *Women Love Diamonds* (M.G.M.), *Love* (M.G.M.), *The Trespasser* (U.A.), *The Devil's Holiday* (Para), *Paramount on Parade* (Para), *The Grand Parade* (Pathé), *Reaching for the Moon* (Col), *Night Angel* (Para).

**GREEN,** ALFRED E. B. Perris, California.

Began screen career 1912 with the Selig Polyscope Company, and became very early a director of silent pictures. His later achievements are notably the direction of George Arliss in his first three films. Was transferred from Hollywood to Warner Bros. Teddington Studios in March, 1932.

DIRECTED: *Little Lord Fauntleroy* (U.A.), *Through the Back Door* (U.A.), *Sally* (F.N.), *Irene* (F.N.), *Ella Cinders* (F.N.), *Back Home and Broke* (Para), *The Bachelor Daddy* (Para), *Disraeli* (Warner), *Old English* (Warner), *The Green Goddess* (Warner), *The Man from Blankley's* (Warner), *Sweet Kitty Bellairs* (Warner), *Smart Money* (Warner), *Men of the Sky* (F.N.), *The Road to Singapore* (Warner), *Gentleman for a Day* (F.N.), *The Rich are Always With Us* (F.N.), *The Dark Horse* (F.N.), *It's Tough to be Famous* (F.N.), *Silver Dollar* (Warner), *Parachute* (Warner).

**GRIFFITH,** DAVID WARK. B. La Grange, Kentucky. Ed. privately.

Known as one of the very greatest and most brilliant silent picture directors, David Griffith saw first motion pictures first in Chicago in 1907. He thought it rather stupid, but realized there was money in it. Already a stage actor he did not refuse the part offered to him in a one-reel film called *The Eagle's Nest*, for which he was paid five dollars a day. After a short film-acting experience he became an assistant director to Biograph, for whom he made his first film, *The Adventures of Dollie* (1908). He was the first director to make a picture of more than 1,000 feet, an enterprise which led to the break between him and the Biograph Company. Soon afterwards he made a four-reel picture, then of almost incredible length, called *Judith of Bethulia*. He is now a member of the board of United Artists Film Corporation Limited. His films, *The Birth of a Nation* (U.A., 1915) and *Intolerance* (U.A., 1916), will never be forgotten.

ALSO DIRECTED: *Broken Blossoms* (U.A.), *Way Down East* (U.A.), *Dream Street* (U.A.), *Heart of the World* (Comstock),

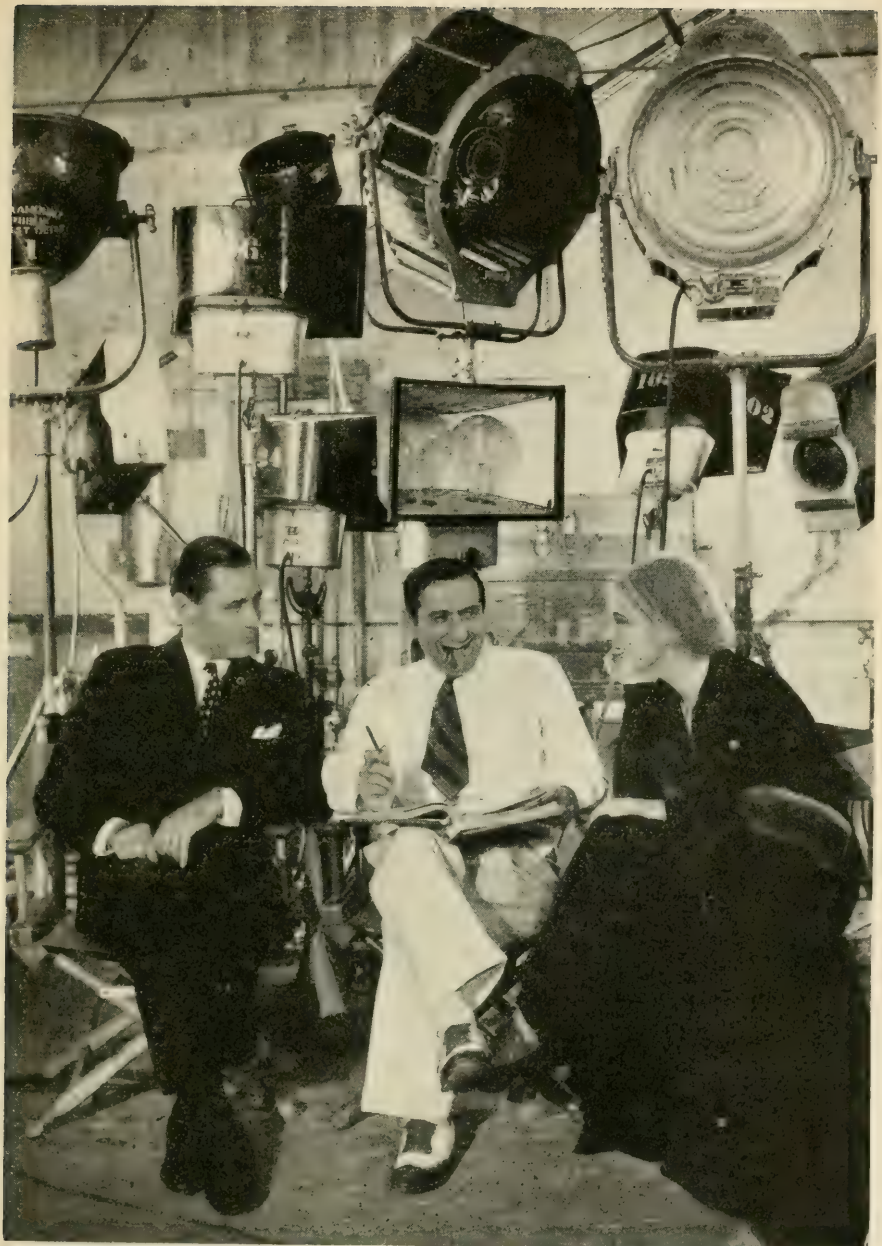

PLATE 21 *Paramount*

ERNST LUBITSCH with HERBERT MARSHALL and KAY FRANCIS on the set. Note the various lighting equipment in the background. They include "rifles," "broads," "spots" and "hupes." (See "Dictionary of Film Terms.")

ERICH VON STROHEIM, who is an actor and director, playing the role of a director in *The Lost Squadron*

PLATE 23 *Radio*

Director KING VIDOR

PLATE 24 *Gaumont-British*

Director VICTOR SAVILLE

*That Royale Girl* (Para), *Isn't Life Wonderful?* (National), *The Battle of the Sexes* U.A.), *Lady of the Night* (U.A.), *Drums of Love* (U.A.), *Abraham Lincoln* (U.A.), *Birth of a Nation* (U.A. sound version), *Abraham Lincoln* (U.A. sound version), *The Struggle* (U.A.).

**GRIFFITH,** Edward H. B. Lynchburg, Va., Aug. 23, 1894. Ed. Munich and England.

Is one of the early members of the motion picture industry, having begun his association with films in 1915. Considerable stage experience, however, preceded this. Has since worked for Associated Exhibitors, Cosmopolitan, M.G.M., First National, Pathé, Paramount, Vitagraph, and Columbia. Achieved his greatest success with *Rebound* (Radio, 1930), and *Reputation*, starring Constance Bennett (Radio, 1932).

Also Directed: *One Touch of Nature* (Edison), *The Garter Girl* (Vita), *The Go-Getter* (Para), *White Mice* (Pathé), *Unseeing Eyes* (Pathé), *Headlines* (Pathé), *Atta Boy* (Pathé), *Price of Honour* (Col), *Afraid to Love* (Para), *Alias the Lone Wolf* (Col), *Opening Night* (Col), *Hold 'Em Yale* (Pathé), *Captain Swagger* (Pathé), *Love Over Night* (Pathé), *Shady Lady* (Pathé), *Paris Bound* (Pathé), *Rich People* (Radio), *Holiday* (Pathé), *Animal Kingdom* (Radio).

**GRINDE,** Nicholas. Real name, Harry A. Grinde. B. Madison, Wis., Jan. 12, 1894. Brown hair, blue eyes. Ht. 6 ft. Wt. 13 st. 8 lb. Ed. Madison High School; University of Wisconsin.

Has directed many pictures, notably for M.G.M.

Directed: *An Equal Chance* (M.G.M.), *Riders of the Dark* (M.G.M.), *Beyond the Sierras* (M.G.M.), *Morgan's Last Raid* (M.G.M.), *Desert Law* (M.G.M.), *The Bishop Murder Case*, co-directed with David Burton (M.G.M.), *Good News*, co-directed with E. Macgregor (M.G.M.), *Remote Control* (M.G.M.), *This Modern Age* (M.G.M.), *Shopworn* (Col).

## H

**HARE,** Lumsden. Director and Actor. (See Players' Biographies.)

**HAWKS,** Howard W. B. Goshen, Ind., May 30, 1896. Grey hair, blue eyes. Ht. 5 ft. 1 in. Wt. 12 st. 7 lb. Ed. Phillips Exeter Academy, New Hampshire; Cornell University. M. Athole Shearer, sister of Norma Shearer.

Has had no stage experience and went straight into motion pictures. His biggest success so far has been *Scarface* (U.A., 1932). Was voted one of the ten best directors of 1930-31.

Also Directed: *Fazil* (Fox), *Girl in Every Port* (Fox), *The Air Circus* (Fox), *Paid to Love* (Fox), *Cradle Snatchers* (Fox), *Trent's Last Case* (Fox), *Masked Emotion* (Fox), *Big Time* (Fox), *Dawn Patrol* (F.N.), *The Criminal Code* (Col), *The Crowd Roars* (Warner).

**HAYNES,** Manning. B. Lyminster, Sussex.

Began his stage career in 1906 and was early associated with Sir Herbert Tree. Later took up film acting and became a director in 1921.

Directed: *Three Men in a Boat* (Artistic), *Ave Maria* (Clarendon), *The Lost Chord* (Clarendon), *Lady Tetley's Decree* (London), *The Lifeguardsman* (British Actors), *Lady Audley's Secret* (Ideal), *The Hand of Fate* (New Kine), *The Trevor Mystery* (New Kine), *Lead, Kindly Light* (Rex Wilson), *Linked by Fate* (Samuelson), *The Monkey's Paw* (Artistic), *A Will and a Way* (Artistic), *Sam's Boy* (Artistic), *The Convert* (Artistic), *The Constable's Move* (Artistic), *Lawyer Quince* (Artistic), *Passion Island* (Pathé, All British), *Those who Love* (F.N.), *The Ware Case* (Film Manufacturing), *Should a Doctor Tell?* (B.L.), *The Old Man* (B.L.), *London Love* (Bromhead), *Mary was Gold*, *To Oblige a Lady* (B.L.).

**HENLEY,** Hobart. B. Louisville, Kentucky, 1891. Ed. University, Cincinnati.

For five years he was on the legitimate stage and began his screen career in 1910. Quickly won a position as a director.

Directed: *His Tiger Lady* (Para), *A Certain Young Man* (M.G.M.), *Wickedness Preferred* (M.G.M.), *The Lady Lies* (Para), *Roadhouse Nights* (Para), *The Big Pond* (Para), *Mother's Cry* (F.N.), *Free Love* (Univ), *Bad Sister* (Univ), *Captain Apple-Jack* (Warner), *Expensive Women* (Warner), *Night World* (Univ).

**HILL,** George William. B. Douglas, Kansas, April 25, 1895. Dark hair, dark eyes. Ht. 6 ft. 3½ in. Wt. 15 st. Ed. Los Angeles. M. Frances Marion; dissolved 1931.

Began his motion picture career with the Biograph Company as a stage hand under D. W. Griffith. Worked successively as a camera-man, writer and director.

He and his ex-wife, who is a scenario-writer, used to make a very successful team, working out films together.

DIRECTED: *Get Your Man* (Para), *While the Devil Laughs* (Fox), *Hill Billy* (Allied), *The Barrier* (M.G.M.), *Zander the Great* (M.G.M.), *The Midnight Express* (Col), *The Foolish Virgin* (Col), *Through the Dark* (M.G.M.), *The Limited Mail* (Warner), *The Callahans and the Murphys* (M.G.M.), *Buttons* (M.G.M.), *The Cossacks* (M.G.M.), *Tell it to the Marines* (M.G.M.), *The Big House* (M.G.M.), *Flying Fleet* (M.G.M.), *Min and Bill* (M.G.M.), *The Secret Six* (M.G.M.), *The Derelicts* (M.G.M.), *Hell Divers* (M.G.M.).

**HILL,** SINCLAIR. B. London, June 10, 1896. Fair hair, blue eyes. Ht. 5 ft. 8 in. Married ; 1 child.

Began his screen career eighteen years ago and has now become one of the foremost British directors. His earliest film work was at Turin in Northern Italy, then the centre of the film industry throughout the world. Hill was earning only 15s. a week. Later he came back to England and has many first-class films to his credit. Is under contract to Gaumont-British.

DIRECTED: *The Tidal Wave* (Stoll), *The Place of Honour* (Stoll), *The Truants* (Stoll), *Half a Truth* (Stoll), *The Experiment* (Stoll), *Expiration* (Stoll), *The Nonentity* (Stoll), *Petticoat Loose* (Stoll), *Open Country* (Stoll), *Indian Love Lyrics* (Stoll), *Widow Twan-kee* (Stoll), *White Slippers* (Stoll), *The Squire of Long Hadley* (Stoll), *The Secret Kingdom* (Stoll), *The Qualified Adventurer* (Stoll), *Sahara Love* (Stoll), *Boadicea* (Stoll), *A Woman Redeemed* (New Era), *King's Highway* (Stoll), *The Price of Divorce* (Stoll), *Mr. Smith Wakes Up* (British Sound Film Production), *Unwritten Law* (British Sound Film Production), *Such is the Law* (Stoll), *The Guns of Loos* (Stoll), *Greek Street* (Gau-Brit), *Dark Red Roses* (B.I.F.), *Gentleman of Paris* (Gau-Brit), *The Great Gay Road* (Butcher's), *The First Mrs. Fraser* (Sterling), *The Man from Toronto* (Gains).

**HITCHCOCK,** ALFRED. B. London, 1900. M. Alma Reville.

One of the highest-paid directors in British films. The son of an Essex shopkeeper, he trained as an engineer, but later turned to the study of art. While working as a fifteen-shillings-a-week clerk in an advertising agency he tried to earn extra money by writing titles for silent films. Famous-Players, who were then making films at Islington, gave him a job and from then on he has had a non-stop career. Has become the senior and most prized-director at the B.I.P. studios at Elstree. His wife was a script-girl and now writes scenarios and collaborates with her husband.

DIRECTED: *The Pleasure Garden* (Gains), *The Lodger* (Gains, silent version), *Downhill* (Gains), *Easy Virtue* (Gains), *The Ring* (B.I.P.), *Blackmail* (B.I.P.), *Murder* (B.I.P.), *Juno and the Paycock* (B.I.P.), *The Manxman* (B.I.P.), *The Farmer's Wife* (B.I.P.), *Rich and Strange* (B.I.P.), *Number 17* (B.I.P.), *Fear o' God* (Gains), *Champagne* (B.I.P.), *The Skin Game* (B.I.P.), *Case of Lady Camber* (B.I.P.).

**HOWARD,** WILLIAM K. B. St. Marys', Ohio. Ed. St. Marys' High School; Ohio State University.

His early career was spent on the business side of the film trade as a sales and theatre manager. Served in the war and later returned to Hollywood, when he became a director (June, 1924), his first effort being *East of Broadway* (Ince).

ALSO DIRECTED: *Thundering Herd* (Para), *Volcano* (Para), *White Gold* (Pathé), *Gigolo* (Pathé), *River Pirate* (Fox), *Ship Comes In* (Pathé), *Christina* (Fox), *Valiant* (Fox), *Love, Live and Laugh* (Fox), *Good Intentions* (Fox), *Scotland Yard* (Fox), *Don't Bet on Women* (Fox), *Transatlantic* (Fox), *Surrender* (Fox), *The Trial of Vivienne Ware* (Fox), *The First Year* (Fox), *Sherlock Holmes* (Fox).

**HUGHES,** HARRY. B. Leyton, Essex.

Grew up in the film business on the sales and publicity side. Graduated towards direction by the route of scenario writer and film editor. Joined B.I.P. in 1930 as a director.

DIRECTED: *A Daughter in Revolt* (Nettlefold), *Virginia's Husband* (Nettlefold), *Troublesome Wives* (Nettlefold), *Wild-Cat Hetty* (Nettlefold), *Little Miss London* (B.I.F.), *Bachelor's Baby* (B.I.P.), *The Man at Six* (B.I.P.), *His Wife's Mother* (B.I.P.).

**HUNTER,** T. HAYES. B. Philadelphia, Dec. 1, 1906.

Now regarded as one of Britain's best directors, Hayes Hunter began his career in the New York theatre world. After three years he joined the Biograph Company, succeeding D. W. Griffith as general director. Made several films in Hollywood before coming to England to work at the Gainsborough studios at Islington.

DIRECTED: *Earthbound* (Goldwyn), *Desert Gold* (Para), *One of the Best* (Gains), *South Sea Bubble* (Gains), *Triumph of Scarlet Pimpernel* (B. & D.),

*The Silver King* (Gains), *Man They Couldn't Arrest* (Gains), *Calendar* (Gains-B.L.), *Frightened Lady* (Gains-B.L.), *White Face* (Gains), *Sally Bishop* (B.L.).

## I

**INGRAM,** Rex. B. Dublin, 1892. Ed. St. Columbo's College; Trinity College, Dublin; Yale University. Also studied sculpture. M. Alice Terry.

Ingram went to America in 1911 and spent his first months there studying in the Art School at Yale. It was later that he joined the famous Vitagraph Company and has worked in pictures ever since. His jobs included being the first continuity writer at Fox studios, and he also acted in many Edison pictures. Some years ago he went with his wife to the South of France to make *Mare Nostrum* (M.G.M., 1926). Since that day, for reasons of health and inclination, they have lived exclusively at Nice, where he has made several films.

Directed: *Chalice of Sorrow* (Bluebird), *Where the Pavement Ends* (M.G.), *Under Crimson Skies* (Univ), *Shore Acres* (Metro), *The Four Horsemen of the Apocalypse* (Metro), *The Conquering Power* (Metro), *Hearts are Trumps* (M.G.), *The Arab* (M.G.), *The Prisoner of Zenda* (Para), *Scaramouche* (M.G.M.), *The Magician* (M.G.M.), *The Garden of Allah* (M.G.M.).

Directed and Played in: *Baroud* (Rex Ingram Pro).

## K

**KING,** Henry. B. Christiansburg, Virginia. Ed. Riverside School, Virginia.

Has served a long apprenticeship in films from the earliest days and is now an honoured director on the Fox lot.

Directed: *Tol'able David* (Inspiration), *Fury* (F.N.), *The White Sister* (Inspiration), *The Magic Flame* (U.A.), *Stella Dallas* (U.A.), *The Winning of Barbara Worth* (U.A.), *She Goes to War* (U.A.), *Hell's Harbour* (U.A.), *Eyes of the World* (U.A.), *Lightnin'* (Fox), *Merely Mary Ann* (Fox), *A Woman Disputed* (U.A.), *Over the Hill* (Fox), *The Woman in Room 13* (Fox), *State Fair* (Fox).

**KING,** Louis. B. Christiansburg, Virginia, June 28, 1898. Ed. University of Virginia.

Brother of Henry King. Did not enter the motion picture business until after the war. Has directed many films, but is notably skilled in the handling of Western subjects.

Directed: *The Boy Rider* (Radio), *Terror Mountain* (Radio), *Orphan of the Sage* (Radio), *The Young Whirlwind* (Radio), *The Freckled Rascal* (Radio), *The Little Savage* (Radio), *Pals of the Prairie* (Radio), *The Vagabond Cub* (Radio), *The Lone Rider* (Col), *Men Without Law* (Col), *Unwanted* (Col), *The Deceiver* (Col), *Desert Vengeance* (Col), *Fighting Sheriff* (Col), *Border Law* (Col), *County Fair* (Mono), *Son of Mine* (Mono), *Arm of the Law* (Mono), *Drifting Souls* (Tower).

**KORDA,** Alexander. B. Turkeye, Hungary, Sept. 16, 1893. Ed. Royal University of Budapest. M. Maria Corda; dissolved.

Now working in England for his own film company, London Film Productions, Ltd. Korda learnt his craft in various Hollywood studios. He was brought over to this country by Paramount-British to direct the sound version of *The Head Waiter*, re-entitled *Service for Ladies* (1932).

Also Directed: *Private Life of Helen of Troy* (F.N.-Pathé), *Yellow Lily* (F.N.), *The Stolen Bride* (F.N.), *The Night Watch* (F.N.), *Love and the Devil* (F.N.), *The Lilies of the Field* (F.N.), *The Squall* (F.N.), *The Princess and the Plumber* (Fox), *Women Everywhere* (Fox), *Dance Fever* (U.F.A.), *A Modern Du Barry* (Univ), *The Golden Calf* (Fox), *Her Private Life* (F.N.), *Dollar Princess*, *Women Who Play* (Para-Brit), *Wedding Rehearsal* (London Film Pro), *Girl from Maxims* (London Film Pro), *A Gust of Wind* (London Film Pro).

**KRAEMER,** F. W. B. Germany.

A well-known director in Berlin. Was brought to England in 1930 to co-direct *Dreyfus* (B.I.P.) with Milton Rosmer. This was considered one of the most successful films produced up to that date.

Also Directed: *Tin Gods* (B.I.P.), *The Flying Squad* (B.L.), *McGlusky the Sea Rover* (B.I.P.).

## L

**LA CAVA,** Gregory. B. Towanda, Pennsylvania, March 10, 1892. Ed. Towanda, Rochester, N.Y.

Originally a newspaper cartoonist, he was one of the pioneers of cartoon films. He entered the picture business in 1922, writing comedies. Later, went in the directorial field.

Directed: *Womanhandled* (Para). *Let's Get Married* (Para), *Say It Again* (Para), *Running Wild* (Para), *So's Your*

*Old Man* (Para), *The Gay Defender* (Para), *Feel My Pulse* (Para), *Half a Bride* (Para), *Saturday's Children* (F.N.), *Big News* (Pathé), *His First Command* (Pathé), *Laugh and Get Rich* (Radio), *Smart Woman* (Radio), *Melody of Life* (Radio), *Are These Our Children?* (Radio), *Phantom Fame* (Radio).

**LACHMAN,** HARRY. B. Illinois, June 29, 1886.

Began his career as a painter and has done exceptionally well in this direction, having had pictures hung at the Luxembourg in Paris. Also held a very successful exhibition in London. His motion picture career began in 1925, when he worked for Rex Ingram at Nice. Leaving there he came to England, returned to the Paramount Studios at Joinville, near Paris, and then came back again to England to direct Gertrude Lawrence's first starring film, *Aren't We All?* (Para-Brit, 1932).

ALSO DIRECTED: *Week-End Wives* (B.I.P.), *Under the Greenwood Tree* (B.I.P.), *The Yellow Mask* (B.I.P.), *The Love Habit* (B.I.P.), *The Outsider* (Cinema House), *The Compulsory Husband* (B.I.P.), *Song of Soho* (B.I.P.), *Down Our Street* (Para-Brit), *Insult* (Para-Brit).

**LAEMMLE,** EDWARD. B. Chicago, Oct. 24, 1887. Ed. Chicago.

He entered pictures in 1916 and has directed a number of successful films.

DIRECTED: *Cheating Cheaters* (Univ), *The Thirteenth Juror* (Univ), *Man, Woman and Wife* (Univ), *Held by the Law* (Univ), *The Drake Case* (Univ), *Lasca of the Rio Grande* (Univ), *Defiance* (Univ), *Marked Men* (Univ).

**LAEMMLE,** ERNST. B. Munich, Germany, Sept. 25, 1900. Ed. University of Munich.

Has been only six years in the motion picture business but is now a valued member of the production staff at Universal City, and directs many foreign versions for that company.

DIRECTED: *Broncho Buster* (Univ), *Prowlers of the Night* (Univ), *One Man's Game* (Univ), *Red Clay* (Univ), *Grip of the Yukon* (Univ), *Hands Off* (Univ), *Range Courage* (Univ), *Phyllis of the Follies* (Univ), *What Men Want* (Univ), *Liebe Auf Befehl* (Univ German version).

**LANE,** LUPINO. Director and Actor. (See Players' Biographies.)

**LANG,** FRITZ. B. Vienna, 1890. Dark hair, dark eyes. Ht. 6 ft. M. Thea Von Harbou.

Intended for an architect, but decided on an artist's career instead. Went to Brussels in 1910, and for a living sold picture postcards, designed by himself, to people in cafes. Studied art in Munich, Success followed, and he went to Paris as a fashion designer. When his war service ended he obtained a contract with the German film company, Decla, as a result of having written several scenarios for them. Rose to be a director but still writes all his scenarios, in collaboration with his wife. Is almost as famous for his monocle as for his directing and is never seen without it. His power of vizualisation and immensity of cinema conception has brought him world-wide recognition. His *Doctor Mabuse* (Decla, 1922) was the first German film to be shown in this country after the war, but he is better remembered for his production of *Metropolis* (U.F.A., 1926).

ALSO DIRECTED: *Destiny* (Decla), *Between Two Worlds*, *Nibelung Saga* (Decla), *Woman in the Moon*, *The Spy* (U.F.A.), "*M*" (Nero).

**LEDERMAN,** D. Ross. B. Lancaster, Pennsylvania, Dec. 11, 1895. Brown hair, brown eyes. Ht. 6 ft. Wt. 15 st. 10 lb. Ed. Los Angeles; Santa Monica.

Screen career began in 1913, when he started as a prop-man in the Mack Sennett studios. He early specialized in making trick scenes and in the filming of the hair-raising chases which were featured in every early comedy. For a year he was under contract to Warner Bros. for the direction of Rin-tin-tin films.

DIRECTED: *Texas Ranger* (Col), *High Speed* (Col), *The Fighting Marshall* (Col), *Texas Cyclone* (Col), *Branded* (Col), *Phantom of the West* (Warner), *Heart of New York* (Warner), *Manhunter* (Warner), *Daring Danger* (Col), *Riding Tornado* (Col), *Twofisted Law* (Col), *Range Feud* (Col), *Riding for Justice* (Col), *McKenna of the Mounted* (Col), *Obey the Law* (Col).

**LEE,** ROWLAND, V. B. Findlay, Ohio. Ed. South Orange, New Jersey; DeWitt Clinton College, New York; Columbia University. M. Eleanor Worthington.

Spent his early days between the New York Stock Exchange, the stage and pictures. Began his work in films with Thomas Ince. After the war, devoted himself to the screen for two years as an actor and for the remainder of the time as a director. In 1932, came to England as a director at the

A.R.P. studios at Ealing. Was to have directed Gloria Swanson's British production, *Perfect Understanding* (1932), but instead contracted with Alexander Korda to make three films for London Film Productions.

DIRECTED: *Barbed Wire* (Para), *Three Sinners* (Para), *Wolf of Wall Street* (Para), *The Mysterious Dr. Fu Manchu* (Para), *Man from Wyoming* (Univ), *Rolling Down to Rio*, *Ladies Love Brutes* (Para), *Paramount on Parade* (Para), *The Return of Dr. Fu Manchu* (Para), *Derelict* (Para), *Upper Underworld* (F.N.), *The Guilty Generation* (Col), *The Ruling Voice* (F.N.), *Bright Lights of London* (London Film Pro).

**LEONARD,** ROBERT Z. B. Chicago, Oct. 7, 1889. Auburn hair, blue eyes. Ht. 6 ft. 1 in. Wt. 15 st. Ed. University of Colorado. M. Gertrude Olmstead.

Spent much time during his early life on the stage in drama and opera. His earliest venture in films was to play the hero in *The Courtship of Miles Standish* (Selig, 1910). As a director, is noted as having been in charge of most of Mae Murray's successes. All his more recent work has been for M.G.M., for whom he has directed all their chief stars, including Greta Garbo, Norma Shearer, Marion Davies, Buster Keaton, Robert Montgomery and Joan Crawford.

DIRECTED: *The Waning Sex* (M.G.M.), *Little Journey* (M.G.M.), *Time the Comedian* (M.G.M.), *Cheaper to Marry* (M.G.M.), *Baby Mine* (M.G.M.), *Adam and Evil* (M.G.M.), *Tea for Three* (M.G.M.), *April Folly* (M.G.M.), *The Restless Sex* (M.G.M.), *Lady of Chance* (M.G.M.), *Marianne* (M.G.M.), *The Divorcee* (M.G.M.), *In Gay Madrid* (M.G.M.), *Let Us be Gay* (M.G.M.), *The Bachelor Father* (M.G.M.), *It's a Wise Child* (M.G.M.), *Daughter of Luxury* (M.G.M.), *The Rise of Helga* (M.G.M.), *Lovers Courageous* (M.G.M.), *The Passionate Plumber* (M.G.M.), *Strange Interlude* (M.G.M.).

**LEROY,** MERVYN. B. San Francisco, California. Brown hair, blue eyes. Ht. 5 ft. 7½ in. Wt. 9 st. 4 lb. M. Edna Murphy.

Before coming to the screen LeRoy spent eight years on the vaudeville stage. Had a quick success with motion pictures and has an imposing record as a director, notably of Warner Bros. productions.

DIRECTED: *No Place to Go* (F.N.), *Flying Romeos* (F.N.), *Harold Teen* (F.N.), *Oh Kay* (F.N.), *Naughty Baby* (F.N.), *Hot Stuff* (F.N.), *Broadway Daddies* (Col), *Little Johnny Jones* (F.N.), *Playing Around* (F.N.), *Showgirl in Hollywood* (F.N.), *Numbered Men* (F.N.), *Broken Dishes* (F.N.), *Top Speed* (F.N.), *Little Cæsar* (F.N.), *Girls Together* (M.G.M.), *Broadminded* (F.N.), *Too Young to Marry* (F.N.), *Five Star Final* (F.N.), *Local Boy Makes Good* (F.N.), *To-night or Never* (U.A.), *Gentlemen's Fate* (M.G.M.), *The Dark Horse* (Warner), *Heart of New York* (Warner), *High Pressure* (Warner), *Big City Blues* (Warner), *Two Seconds* (Warner), *Three on a Match* (Warner), *Central Park* (Warner), *I Am a Fugitive* (Warner).

**LEWIS,** CECIL.

Until 1930 was best known as a wireless star, being an announcer and entertainer at the B.B.C. It was at the suggestion of George Bernard Shaw that he turned to the film world, and his first work was *How He Lied to Her Husband* (B.I.P.).

ALSO DIRECTED: *Gypsy Blood* (B.I.P.), *The Indiscretions of Eve* (B.I.P.), *Arms and the Man* (B.I.P.).

**LLOYD,** FRANK. B. Glasgow, Feb., 1889.

Started work at the age of fifteen on the stage. Entered films in 1910, first as an actor for Universal. In the early days he directed for nearly all the important producers.

DIRECTED: *Adoration* (F.N.), *Dark Streets* (F.N.), *The Divine Lady* (F.N.), *Weary River* (F.N.), *Drag* (F.N.), *Son of the Gods* (F.N.), *Way of All Men* (F.N.), *Sin Flood* (F.N.), *The Right of Way* (F.N.), *East Lynne* (Fox), *The Lash* (F.N.), *The Eternal Flame* (F.N.), *The Age for Love* (Col), *Undesirable Lady* (Fox), *Cavalcade* (Fox).

**LOGAN,** JACQUELINE. Director and Actress. (See Players' Biographies.)

**LUBITSCH,** ERNST. B. Berlin, Jan. 28, 1892. Black hair, brown eyes. Ht. 5 ft. 7 in. Wt. 10 st. 2 lb. Ed. for the stage under Professor Max Reinhardt.

Was playing in a stage comedy as low comedian in 1913, when a Berlin company offered him a comic part in a one-reel film. Within a year he was devoting himself entirely to the film world and was already a director. Achieved world-wide reputation by his production immediately after the war of *Gypsy Blood* (F.N., 1921), starring Pola Negri. Went to Hollywood in 1922 and one of his first efforts was to direct Mary Pickford. He is regarded as the most skilled, artistically, of all directors at film headquarters and was one of the first directors to be specially noticed by the film public, yet he has

often modestly disclaimed the praise that has been showered on him. There is no doubt, however, that his handling of Maurice Chevalier in *The Love Parade* (Para, 1929), made both their reputations secure in the film world.

ALSO DIRECTED: *Passion* (F.N.), *Deception* (Para), *The Loves of Pharaoh* (Para), *The Wild Cat, The Doll, Rosita* (U.A.), *Montmartre* (Para), *The Marriage Circle* (Warner), *Three Women* (Warner), *Forbidden Paradise* (Para), *The Oyster Princess, Kiss Me Again* (Warner), *Lady Windermere's Fan* (Warner), *So This is Marriage* (M.G.M.), *The Student Prince* (M.G.M.), *The Patriot* (Para), *Eternal Love* (U.A.), *Monte Carlo* (Para), *The Smiling Lieutenant* (Para), *Playboy of Paris* (Para), *One Hour With You* (Para), *The Man I Killed* (Para), *The Honest Finder* (Para).

## M

**McGANN,** WILLIAM. B. Pittsburg, Pennsylvania, April 5, 1898. Brown hair, blue eyes. Ht. 6 ft. 2 in. Wt. 13 st. 8 lb. Ed. La Salle Academy; University of California.

Entered pictures in 1915 as assistant-cameraman with Hobart Bosworth. Had experience with two other companies before joining the U.S. Air Force during the war. On demobilization he became cameraman for Douglas Fairbanks and it was not for some time later that he began directing. His first effort was as assistant director on *Tiger Rose* (Warner, 1923). Has done many Spanish versions for Warner Bros. and was sent to England in 1931 to work at the Warner Bros. First National Studios at Teddington, where he has made several films.

DIRECTED: *The Desert Song,* co-directed (Warner), *Song of the West,* co-directed (Warner), *Niagara Falls, The Pay Off* (Radio), *On the Border* (Warner), *El Hombre Malo* (F.N., Spanish version of *The Bad Man*), *The Sacred Flame* (F.N., Spanish version), *I Like Your Nerve* (F.N.), *Impromptu* (W.B-F.N.), *Murder on the Second Floor* (W.B-F.N.), *A Voice said Good-Night* (W.B-F.N.), *Silver Greyhound* (W.B-F.N.), *On the Air* (W.B-F.N.), *Alone at Last* (W.B-F.N.), *Little Fella* W.B-F.N.).

**MACK,** RUSSELL. B. Oneonta, New York, 1892. Ed. Providence, Rhode Island.

Had a long stage experience and eventually owned four stock companies in the New York district. Found his way into films by directing the dialogue in *Rio Rita* (Radio, 1929), and *Seven Keys to Baldpate* (Radio, 1929), in the days when talkies were young.

DIRECTED: *The Second Wife* (Radio), *Big Money* (Pathé), *Night Work* (R.K.O.-Pathé), *Lonely Wives* (R.K.O.-Pathé), *Vigour of Youth* (Univ), *Heaven on Earth* (Univ), *Scandal for Sale* (Univ).

**MacKENNA,** KENNETH. B. Canterbury, New Hampshire, Aug. 19, 1899. Ed. Paris; Ethical Culture School, New York; Columbia University. M. Kay Francis, Jan. 1931.

After some years on the New York stage went to Hollywood for a film test and worked for Fox and other companies. His most recent efforts have been in direction and he is regarded as likely to succeed in this branch of film work.

DIRECTED: *Always Goodbye* (Fox), *The Spider* (Fox), *Good Sport* (Fox), *Careless Lady* (Fox).

PLAYED IN: *Pleasure Crazed* (Fox), *Love, Live and Laugh* (Fox), *Men Without Women* (Fox), *South Sea Rose* (Fox), *Temple Tower* (Fox), *Crazy That Way* (Fox), *Three Sisters* (Fox), *For Ever Yours* (U.A.), *Man Trouble* (Fox), *Sin Takes a Holiday* (Pathé).

**MAMOULIAN,** ROUBEN. B. Tiflis, Caucasus, near the South Russian border, Oct. 8, 1898. Dark brown hair, yellow-brown eyes. Ht. 6 ft. ½ in. Wt. 12 st. Ed. Lycée-Montaigne, Paris; University of Moscow.

Came to London in 1920 knowing no word of English, but within two years had produced a play for the West End stage. Shortly after he went to America and spent three years directing grand opera and other stage productions. Went to Hollywood in 1931 and signed a contract to direct films for Paramount. Is a master of clever photographic angles in film making.

DIRECTED: *Applause* (Para), *City Streets* (Para), *Doctor Jekyll and Mr. Hyde* (Para), *Love Me To-Night* (Para).

**MARCIN,** MAX. B. New York City. Ed. College of the City of New York.

Worked for ten years writing fiction and as a newspaper man. Turned his hand to play writing and had many successes on Broadway. Spent a short time in Hollywood writing screen adaptations for Paramount. Went back to New York, but was again called to film headquarters by United Artists to assist in the screening of his own play, *Three Live Ghosts* (U.A., 1929).

Wrote: *Facing the Law* (Para), *The Big Fight* (James Cruze Pro), *Derelict* (Para), *Scandal Sheet* (Para), *City Streets* (Para), *Silence* (Para).

Directed: *The Lawyer's Secret* (Para), *Shadow of the Law* (Para).

Co-Directed: *Confessions of a Co-Ed* (Para), *Silence*, with Louis Gasnier (Para), *The Strange Case of Clara Deane*, with Louis Gasnier (Para).

**MASSEY,** Raymond. Director and actor. (See Players' biographies.)

**MAYO,** Archie. B. New York City, 1898. Black hair, blue eyes. Ht. 5 ft. 8 in. Wt. 14 st. 4 lb. Ed. New York public schools; Columbia University.

Spent his early career in musical shows touring through Australia and Europe as well as his own country. Film experience began when he obtained work as an extra. Then he became a gag-man and afterwards directed comedies for Stern Bros. and Christie. His first feature film was *Quarantined Rivals* (Gotham, 1927). He is known as one of Hollywood's most versatile directors.

Also Directed: *Johnny Get Your Hair Cut* (M.G.M.), *Money Talks* (M.G.M.), *Dearie* (Warner), *Slightly Used* (Warner), *College Widow* (Warner), *Beware of Married Men* (Warner), *Crimson City* (Warner), *Vengeance* (Col), *State Street Sadie* (Warner), *On Trial* (Warner), *My Man* (Warner), *Sonny Boy* (Warner), *The Sap* (Warner), *Is Everybody Happy?* (Warner), *The Sacred Flame* (Warner), *Wide Open* (Warner), *Oh, Sailor Behave!* (Warner), *Handful of Clouds* (Warner), *Courage* (Warner), *Illicit* (Warner), *Svengali* (Warner), *Bought* (Warner), *Under Eighteen* (Warner), *The Expert* (Warner), *Street of Women* (Warner), *Two Against the World* (Warner), *Night After Night* (Para).

**MELFORD,** George. B. Rochester, N.Y. Ed. McGill University, N.Y.

Was an actor on the legitimate stage for seven years before turning his attention to motion pictures. Began with the Kalem Company as actor and, later, as director.

Directed: *A Man's Past* (Univ), *Freedom of the Press* (Fox), *Lingerie* (Tiffany), *Sinners in Love* (Radio), *The Charlatan* (Univ), *Love in the Desert* (Radio), *The Woman I Love* (Radio), *The Poor Millionaire* (Biltmore), *The Viking* (Williams), *East of Borneo* (Univ), *Lost Men* (Univ), *The Boiling Point* (Allied).

**MENDES,** Lothar. B. Berlin, Germany, May 19, 1894. Brown hair, blue eyes. Ht. 5 ft. 7 in. Wt. 10 st.

Began his career under the tutorship of Max Reinhardt in Berlin and Vienna. Remained on the stage for a while, then joined U.F.A. in Berlin, as a director. Was there seen by Robert T. Kane, and taken to the United States to direct *The Prince of Tempters* (1926), for First National. One of his best known films is probably *Four Feathers* (Para, 1930). This film, based on the book by A. E. W. Mason, created a sensation when shown in London.

Also Directed: *Convoy* (F.N.), *Night of Mystery* (Para), *Interference* (Para), *Dangerous Curves* (Para), *Illusion* (Para), *Marriage Playground* (Para), *Lost Ecstasy* (Para), *The Children* (Para), *Paramount on Parade* (Para), *Ladies Man* (Para), *Strangers in Love* (Para), *Payment Deferred* (M.G.M.).

**MENZIES,** William Cameron. B. Newhaven, Connecticut, July 29, 1896. Ed. in Scotland; at Yale College, U.S.A.

On leaving college joined the Students' Art League in New York, but, before an opportunity of utilizing his talents came his way, America joined the war and he became an ensign in the American Navy. After the Armistice, obtained work with Famous Players as art director and followed this vocation until he was signed by Fox to direct pictures.

Directed: *The Spider* (Fox), *Almost Married*, co-directed with M. Varnel (Fox), *Always Goodbye*, co-directed with Kenneth McKennar (Fox).

**MERCANTON,** Louis. B. Switzerland, naturalized French. Ed. England. D. May, 1932.

A talented director who worked in England, France and America. Began his career on the stage in South Africa, later becoming stage manager for Sir Herbert Tree. One of his earliest works was *Queen Elizabeth* (1911), a Zukor picture, with Sarah Bernhardt in the title role, while among his later productions are numbered *These Charming People* (Para-Brit, 1931), and *A Man of Mayfair* (Para-Brit, 1932).

During his long career he directed Constance Talmadge, Suzanne Grandi, Gaby Deslys, Fay Compton, Ivor Novello, Betty Balfour and Henri Garat.

Also Directed: *Call of the Blood* (Stoll), *The Brat* (Betty Balfour's 1st talkie, Para-French), *Cinders* (Para-French), *Mothers of France* (French), *Cherie* (Para-French), *Il Est Charmant* (Para-French).

**MILESTONE,** Lewis. B. Chisinau, Russia, Sept. 30, 1895. Brown hair, blue eye. Ht. 5 ft. 7½ in. Wt. 12 st. 7 lb. Ed. Belgium; University of Ghent.

Began his motion picture career as a film-cutter in 1918, and remained in that capacity for several years. Howard Hughes gave him the opportunity of becoming a director and placed him under a long-term contract. Scored one of his earliest successes with *The Garden of Eden* (U.A., 1928), starring Corinne Griffith, being loaned to United Artists to produce that film. One of his most notable successes, however, was *All Quiet on the Western Front* (Univ, 1930), which was acclaimed in America the most popular film of the year.

Also Directed: *Racket* (Para), *New York Nights* (U.A.), *Betrayal* (Para), *The Front Page* (Col), *Rain* (Col).

**MILTON,** Robert. B. Dinaburgh, Russia. Red hair, blue eyes. Ht. 5 ft. 7 in. Wt. 11 st. 11 lb. Ed. University of St. Petersburg.

Journeyed to America with his father soon after graduating from college. After learning English, turned his attention to the stage, of which he had already had some experience in Russia. His first post was with Richard Mansfield as stage manager. Continued his work on the stage in New York until the spring of 1928, when he began visiting other parts of America to produce plays and musical comedies. His first assignment in motion pictures came from Paramount, for whom he produced *The Dummy* (1929).

Also Directed: *Charming Sinners* (Para), *Behind the Makeup* (Para), *Devotion* (Rogers), *Outward Bound* (Warner), *The Bargain* (Para), *Husband's Holiday* (Para), *Sin Takes a Holiday* (written by himself) (Pathé), *Lady Refuses* (Radio), *Westward Passage* (Radio).

**MURNAU,** F. W. B. Biedelfield, Germany, 1889. Ed. Heidelberg University. D. as the result of a motor accident, 1931.

On graduating from college, where he had produced amateur plays, joined Max Reinhardt's company, playing among other parts that of the Knight in *The Miracle*. War service with the German Air Force followed this, and after the Armistice, he turned his attention to motion pictures. Among his early productions in Germany was *Dracula* (Prana, 1922). Joined Fox in Hollywood, 1926.

Also Directed: *Dr. Jekyll and Mr. Hyde* (German, early version), *The Burning Acre* (German), *The Phantom* (German-Bioskop), *The Haunted Castle* (German-Bioskop), *The Expulsion* (German Bioskop), *Fiancees of the Grand Duke* (U.F.A.), *Tartuffe* (U.F.A.), *Faust* (U.F.A.), *The Last Laugh* (U.F.A.), *Sunrise* (Fox), *Four Devils* (Fox), *City Girl* (Fox), *Tabu* (Para).

**MYERS,** Zion. B. San Francisco, Cal., 1898. Red hair, blue eyes. Ht. 5 ft. 11 in. Wt. 12 st. 2 lb.

Began his motion picture career as scenarist and writer before being given the opportunity of directing shorts, with which he has been mostly associated since becoming a director.

Directed: *The Big Dog House* (M.G.M.), *So Quiet on the K-9 Front* (M.G.M.), *The Dogway Melody* (M.G.M.), *Who Killed Rover?* (M.G.M.), *Love Tails of Morocco* (M.G.M.), *Trader Hound* (M.G.M.).

Co-Directed: *Sidewalks of New York* (M.G.M.).

## N

**NEILL,** Roy William. B. Dublin, Ireland. Ed. privately.

Following a theatrical career, which took him to London and many parts of America, entered motion pictures with Thomas Ince. Has since been with Famous Players, Hodkinson, First National, Realart, Paramount, United Artists, F.B.O., and Pathé.

Directed: *Good References* (F.N.), *The Viking* (M.G.M.), *Lady Raffles* (Col), *The Arizona Wild Cat* (Fox), *San Francisco Nights* (Gotham), *Behind Closed Doors* (Col), *Wall Street* (Col), *Melody Man* (Col), *Cock O' the Walk* (W.W.), *Just Like Heaven* (Tiffany), *The Avenger* (Col), *Good Bad Girl* (Col), *Fifty Fathoms Deep* (Col), *The Menace* (Col).

**NELSON,** Jack. B. Scranton, Pa., 1887. Ed. Princeton University.

Began his career on the stage as actor and director in New York. Is author of several plays and books. Motion picture career began with Thomas Ince, as author, star and director. Has since worked for Universal, Dominion Film Corporation, Federated Producers' Service, Chadwick, First Division and F.B.O.

Directed: *Two Gun Caballero* (Cardinal).

**NEWALL,** Guy. Director and Actor. (See Players' Biographies.)

**NIBLO,** Fred. B. York, Neb., Jan. 6. Brown hair, brown eyes. Wt. 12 st. 12 lb. Ed. York, Neb. M. Enid Bennett.

Began his career on the stage, first as actor, then as producer and director. Has since toured in most parts of the world. His motion picture career dates back to the last eight years, during which he produced some of the greatest successes shown in this country, including *Ben Hur* (M.G.M., 1926), which ran in London for nearly two years. In 1932 came to London and produced *Two White Arms* (Eric Hakim) and *Diamond Cut Diamond* (Eric Hakim). A dispute with the proprietors led to his abandoning the latter production when it was half finished.

Also Directed: *Mark of Zorro* (U.A.), *Three Musketeers* (U.A.), *Blood and Sand* (Para), *The Temptress* (M.G.M.), *Camille* (F.N.), *The Mysterious Lady* (M.G.M.), *Two Lovers* (U.A.), *Redemption* (M.G.M.), *Dream of Love* (M.G.M., talkie version), *Way Out West* (M.G.M.), *The Big Gamble* (Rogers).

## P

**PABST,** G. W.

Before entering the film world Pabst was connected with the theatre. His screen career began in 1923 when he directed Greta Garbo in *The Joyless Street* (Sofar, 1925). One of his greatest assets lies in his ability to discover some unexploited talent in the women who come under his direction. Two outstanding examples are Brigitte Helm in *The Love of Jeanne Ney* (U.F.A.) when she played the part of the blind girl, and Louise Brooks as Lulu in *Pandora's Box* (Nero). He is also renowned for unusual lighting effects and camera angles. Possesses an unusually virile power of penetration into human mentality, and succeeds in his direction by psychological understanding. In collaboration with Freud he made *Secrets of the Soul*, while among his best known works is *The Tragedy of the Mine*, with Helena Manson, an actress discovered by himself. This film was shown in Great Britain, in 1932.

Also Directed: *Westfront* 1918, *Don't Play With Love*, *Crisis*, *White Hell of Pitz Palu* (Sokol, co-directed with Dr. Arnold Fanck), *Die Drei Groschen Oper* (A modern version of "The Beggar's Opera"), *Diary of a Lost Girl*, *L'Atlantide* (New version).

**POLLARD,** Harry. B. Republic City, Kan., Jan. 23, 1883. Ed. Fresno, Cal. M. Margarita Fischer.

Before the films claimed his attention was a stage actor for ten years, playing leading parts on tour with stock companies. Broke into films as an actor, but later discovered that he had an aptitude for direction. Has since directed for Imperial, American, Goldwyn, National, World-Equitable and Universal.

Directed: *The Leather Pushers Series* (Univ), *Cohens and Kellys* (Univ), *Poker Faces* (Univ), *Uncle Tom's Cabin* (Univ), *Show Boat* (Univ), *Shanghai Lady* (Univ), *To-night at Twelve* (Univ), *Ropes* (Univ), *Undertow* (Univ), *The Prodigal* (M.G.M.), *Shipmates* (M.G.M.), *When a Fellow Needs a Friend* (M.G.M.). *Let's Go* (M.G.M.)

**POWELL,** Michael.

Owes his early opportunities to Rex Ingram by whom he was engaged, at Nice. Came to England as a camera man, later became assistant-director, and finally was given the opportunity of proving his directorial abilities in *Two Crowded Hours* (Film Engineering, 1931).

Also Directed: *Rasp* (Jackson), *Caste* (Rowson), *My Friend the King* (Film Engineering), *C.O.D.* (Jackson), *Rynox* (Jackson), *Hotel Splendide* (Jackson), *His Lordship* (Jackson), *The Star Reporter* (Fox-Brit).

## R

**RAWLINS,** John.

Was for a time editor-in-chief of the Warner Bros.-First National cutting rooms at Teddington. Joined the film industry in 1918, and has had experience as property-man, actor, assistant-director, gag-man and cutter. Was at one time cutter and gag-man to Reginald Denny, whom he served for five years. Was sent to London by Jack Warner of First National in 1931.

Directed: *High Society* (W.B-F.N.), *Lucky Ladies* (W.B-F.N.), *Going Straight* (W.B-F.N.).

**RAYMOND,** Jack. B. Wimborne, Dorset.

Made his appearance in motion pictures first as an actor, with the Hepworth Company (1910). Continued in front of the camera for some while, before becoming a director.

Directed: *Second to None* (Gau-Brit), *Somehow Good* (F.N.), *Zero* (Film Manufacturing), *A Peep Behind the Scenes* (B. & D.), *Splinters* (B. & D.), *French Leave* (D. & H. Cinemas), *Speckled Band* (Stoll), *Tilly of Bloomsbury* (Sterling), *Mischief* (B. & D.), *Life Goes On* (Para-Brit), *Looking on the Bright Side* (A.R.P.), *Say it with Music* (B. & D.).

**REISNER,** CHARLES. B. Minneapolis, Minn., 1887. Ed. Minneapolis. Brown hair, brown eyes. Ht. 5 ft. 11 in. Wt. 13 st. 10 lb.

Like many other directors, began his career behind the footlights, and was thus engaged for ten years. Eventually attained starring parts in vaudeville. Is also an accomplished writer, and it was this ability which brought him first to the notice of motion picture companies. Was scenario writer for almost every well-known company in Hollywood. Specializes in comedy.

CO-DIRECTED: *A Dog's Life* (F.N.), *The Kid* (F.N.), *The Pilgrim* (F.N.), *The Gold Rush* (U.A.).

DIRECTED: *Man on the Box* (Warner), *Her Temporary Husband* (F.N.), *A Self Made Failure* (F.N.), *Oh What a Nurse!* (Warner), *Missing Link* (Warner), *Better 'Ole* (Warner), *Fortune Hunter* (U.A.), *Steamboat Bill Jnr.* (Para), *Fools for Luck* (Pathé), *Noisy Neighbours* (M.G.M.), *China Bound* (M.G.M.), *Brotherly Love* (M.G.M.), *Hollywood of* 1921 (M.G.M.), *Chasing Rainbows* (M.G.M.), *Caught Short* (M.G.M.), *Reducing* (M.G.M.), *Politics* (M.G.M.), *Love in the Rough* (M.G.M.), *Stepping Out* (M.G.M.), *Happy Landing* (M.G.M.), *Christmas Party* (M-G.M.).

**RICHARDSON,** FRANK ATWOOD. B. New York, 1892.

Began his screen career in 1915, coming to England in 1930. Has also directed in Germany.

DIRECTED: *Above Rubies* (Pugh), *Flat No. 9* (Twickenham).

**ROBERTS,** STEPHEN. B. West Virginia, 1895.

Graduating from college, entered the United States Army; became an expert aviator during the war. Was at one time chosen as flying instructor. After the Armistice took up trick and exhibition flying, but an untimely accident at El Paso, Texas, obliged him to abandon a flying career. He turned his attention to motion pictures. Eventually became assistant-director to Bill Hart. Became a fully fledged director in 1922, with Educational, remaining with that company until 1931. Now with Paramount.

DIRECTED: *Sky Bride* (Para).

**ROBERTSON,** JOHN S. B. Ontario, Canada, June 1878. Brown hair, hazel eyes. Ht, 6 ft. Ed. St. Thomas', Ont.; Western University. M. Josephine Lovett.

Was engaged on the stage from 1890 to 1915, when he decided to try the new medium then being ridiculed by old stage professionals. Appeared in Vitagraph features for some time, before beginning to direct for Vitagraph. Is now a free-lance director.

DIRECTED: *Dr. Jekyll and Mr. Hyde* (Para, silent version), *Captain of the Guard* (Univ), *Night Ride* (Univ), *Madonna of the Streets* (Col), *Beyond Victory* (Pathé), *Phantom of Paris* (M.G.M), *Little Orphan Annie* (Radio).

**ROGELL,** ALBERT S. Director and Producer (See Biographies of Important Film Personalities.)

**ROGERS,** P. MACLEAN. B. Croydon, July 13, 1899. Brown hair. Ht. 6 ft. 2 in. Wt. 12 st. Ed. Masonic School, Bushey. M. Elsie Olive Rogers, June 27, 1925.

Owes his experience of films to Herbert Wilcox, of British & Dominion Film Corporation, with whom he has been engaged for the past three years. Began as publicity manager and film editor; scenario-writing followed, and, having written the scripts for *Rookery Nook*, *Mischief* and *Tons of Money*, was assigned as director to Sidney Howard's starring vehicle *The Mayor's Nest* (B. & D., 1932).

ALSO DIRECTED: *Third Eye* (Wilcox), *After Eight* (P.F.L.), *Up for the Derby* (B. & D.).

**ROSEN,** PHIL. B. Russia, 1888. M. Joyzelle (dancer).

Started his motion picture career in 1912 with Edison, as camera-man, and was responsible for the photographing of *Miracle Man*. Later became a director for Universal, and has since worked for Hodkinson, Metro, Famous Players, M.G.M., F.B.O. (now Radio), Sterling Pictures, Chesterfield and Tiffany.

DIRECTED: *The Cancelled Debt* (Sterling), *Pretty Clothes* (Sterling), *Burning Up Broadway* (Pathé), *Marry the Girl* (Sterling), *A Million for Love* (Sterling), *Undressed* (Sterling), *The Apache* (Col), *The Faker* (Col), *The Peacock Fan* (Chesterfield), *Phantom of the House* (Continental), *The Rampant Age* (Carr), *Lotus Lady* (Tec-Art), *Fighting Through* (Tiffany), *The Single Sin* (Tiffany), *Worldly Goods* (Darmour), *Extravagance* (Tiffany), *Second Honeymoon* (Col), *Two Gun Man* (Tiffany), *Range Law* (Tiffany), *Texas Gun-Fighter* (Tiffany), *The Gay Buckaroo* (Allied), *Alias the Bad Man* (Tiffany), *The Arizona Terror* (Tiffany), *Whistlin' Dan* (Sono), *Lena Rivers* (Tiffany) *A Man's Land* (Allied), *Vanishing Frontier* (Para), *Branded Men* (Univ).

**ROSMER,** MILTON. Director and Actor. (See Players' Biographies.)

**ROSSON,** Arthur. B. London, 1889.

As a youth was passionately fond of picturing himself as a jockey. The opportunity, however, did not present itself, and young Rosson was next heard of as a theatrical artiste. Has had a very varied and eventful career, working at different times as gold digger, film actor, stunt man and scenario writer. Eventually became a director in Hollywood, and has since worked for Alan Dwan, Triangle, Artcraft, Vitagraph, Universal, Goldwyn and Allied Pictures.

Directed: *Mounted Stranger* (Univ), *Trailing Trouble* (Univ), *Concentratin' Kid* (Univ), *Ebb Tide* (Para-Brit), *Women Who Play* (Para-Brit).

**RUBEN,** J. Walter. B. New York City, Aug., 1899.

Most film directors begin their career by experiencing work behind the footlights and Ruben is no exception to the rule. Went on the stage soon after graduating from Columbia University. Did not achieve great prominence as an actor, however, either on the legitimate stage or in vaudeville. Eventually turned his attention to motion pictures. Is now a director for Radio. His work proves that he has undoubtedly found the task for which he is best suited.

Directed: *The Public Defender* (Radio), *Roadhouse Murder* (Radio), *Secret Service* (Radio), *Mysteries of the French Police* (Radio), *Phantom of Crestwood* (Radio), *Man and Wife* (Radio).

**RUGGLES,** Wesley. B. Los Angeles, 1899. M. Arline Judge, Oct. 1931.

Has devoted the whole of his time to acting and directing ever since he left school. Has appeared in musical comedies, repertory, and in Keystone-Sennett Comedies. Was first introduced to the public as a director by Morosco and has since worked for Famous Players, Ince, Metro, Universal, Preferred and Excellent Pictures. Acclaimed one of the ten best directors of 1930-31. Directed Ronald Colman in *Condemned* (U.A. 1929).

Also Directed: *Honey* (Para), *Sea Bat* (M.G.M.), *Cimarron* (Radio), *March of a Nation* (Radio), *Are These Our Children?* (Radio), *The Roar of the Dragon* (Radio), *Monkey's Paw* (Radio).

## S

**SAGAN,** Leontine. B. Germany. Ed. South Africa.

Although she had achieved fair success as an actress and producer of stage plays, it was not until her first film, *Mädchen in Uniform* (U.F.A.), was released that she became world-renowned. Was signed by London Film Productions soon after the success of her German film to direct the film of English university life, *Men of To-morrow* (London Film Pro).

**SANTELL,** Alfred. B. San Francisco, 1896. Ed. San Francisco High School.

Was intended as an architect, but had always been passionately fond of writing short stories, and this introduced him to the film world. Has also had a little experience before the camera, which, no doubt, has been invaluable to him as a director. During his career, has been scenarist, art-director and, finally, director.

Directed: *The Patent Leather Kid* (F.N.), *The Little Shepherd of Kingdom Come* (F.N.), *The Wheel of Chance* (F.N.), *Orchids and Ermine* (F.N.), *Classified* (F.N.), *The Gorilla* (F.N.), *Show Girl* (F.N.), *This is Heaven* (Fox), *Twin Beds* (Fox), *Romance of the Rio Grande* (Fox), *Arizona Kid* (Fox), *Daddy Long Legs* (Fox), *Blonde Reporter* (Fox), *Rebecca of Sunnybrook Farm* (Fox), *Polly of the Circus* (M.G.M.), *Tess of the Storm Country* (Fox), *Sea Wolf* (Fox), *Body and Soul* (Fox), *Sob Sister* (Fox).

**SAVILLE,** Victor. B. Birmingham, Sept. 5, 1897.

First became associated with films on the business side, being engaged as renting manager for some time. In 1920 was given his first opportunity as a director by the Gaumont Company, and has scored one success after another; has a large following among cinema-goers in this country.

Directed: *Mademoiselle from Armentieres*, co-directed (Gau-Brit). *Hindle Wakes* (co-directed with Elvey), *Roses of Picardy*, co-directed (Gau-Brit), *Glad Eye*, co-directed (Gau-Brit), *The Arcadians* (Gau-Brit), *Tesha* (Burlington), *Kitty* (Burlington), *Woman to Woman* (Gains), *A Warm Corner* (Gains), *Sport of Kings* (Gains), "*W*" *Plan* (Burlington), *Sunshine Susie* (Gains), *Hindle Wakes* (Gau), *Michael and Mary* (Gains), *The Faithful Heart* (Gains), *Love on Wheels* (Gains), *Good Companions* (Gau-Brit).

**SCHERTZINGER,** Victor. B. Mahaway City, Pa., 1889. Brown hair, blue eyes. Ht. 5 ft. 11 in. Wt. 13 st. 7 lb. Ed. Philadelphia High School; University of Brussels.

Began his career as a concert violinist, touring throughout Europe, several

years, later becoming orchestra leader of New York musical comedies. He is reputed to be the first man to write a musical score for pictures, having done this for *Civilization* (1916), a Thomas Ince production. This early association with films eventually led him to the position of director.

DIRECTED: *The Show Down* (Bluebird), *Forgotten Faces* (Para), *Redskin* (Para), *Nothing but the Truth* (Para), *Wheel of Life* (Para), *Fashions in Love* (Para), *Laughing Lady* (Para), *Paramount on Parade* (Para), *Safety in Numbers* (Para), *Heads Up* (Para), *The Woman Between* (Radio), *Friends and Lovers* (Radio), *Madame Julie* (Radio).

**SCHOEDSACK,** ERNEST. B. Council Bluffs, Iowa, June 8, 1893. Black hair, grey eyes. Ht. 6 ft. 5½in. Wt. 13 st. 8 lb.

Began his motion picture career as a camera-man in the old Sennett studios. Joined up during the war and on his return took part in a trip round the world. It was on this expedition that he met Meriam C. Cooper, who has since been his partner on numerous occasions. Together they have filmed *Grass* (Para, 1925), on the south-western coast of Arabia and *Chang* (Para, 1927), in Indo-China.

ALSO DIRECTED: *The Four Feathers* (Para), *Rango* (Para).

**SCOTT,** EWING. B. Los Angeles, Cal. Ed. Los Angeles public school; University of California.

Joined the Vitagraph Company in 1920 as a cartoonist for animated pictures. Later worked in all departments of the industry, beginning with the position of prop-boy and later becoming assistant to F. W. Murnau, Raoul Walsh and Alexander Korda. Went to the Arctic with Murnau for Fox, and in 1932 wrote and directed his own production *Igloo* for Universal.

**SEASTROM,** VICTOR. B. Varmland, Sweden, Sept. 21, 1879. Ed. Upsala University, Stockholm, Sweden.

Has been associated with the legitimate stage for eighteen years, first as stage director and later as owner of a theatre in Gothenberg, Sweden. Began his motion picture career as an actor for the Swedish Biograph Company in 1912. Remained as an actor for one month and then began directing. Has made pictures in France, England and Sweden. Joined Samuel Goldwyn in 1923; later became attached to the merged Metro-Goldwyn-Mayer Company and has been with them ever since.

DIRECTED: *Scarlet Letter* (M.G.M.), *Divine Woman* (M.G.M.), *Hell Ship* (M.G.M.), *Masks of the Devil* (M.G.M.), *The Wind* (M.G.M.), *Lady to Love* (M.G.M.).

**SEDGWICK,** EDWARD. B. Galveston, Texas, Nov. 1892. Dark hair, blue eyes. Ht. 6 ft. Wt. 17 st. 13 lb. Ed. St. Mary's University, Texas.

Began his career on the legitimate stage as an actor and pursued that vocation for many years, until the opportunity occurred to become a motion picture director.

DIRECTED: *The Thirteenth Bride* (Univ), *Tin Hats* (M.G.M.), *The Live Wires* (F.N.), *Chasing the Moon* (Fox), *Do and Dare* (Univ), *Broadway or Bust* (Univ), *The Thrill Chasers* (Univ), *Lorraine of the Lions* (Univ), *The Flaming Frontier* (Univ), *Slide, Kelly, Slide* (M.G.M.), *Spring Fever* (M.G.M.), *The Camera Man* (M.G.M.), *Spite Marriage* (M.G.M.), *Free and Easy* (M.G.M.), *Forward March* (M.G.M.), *Romeo in Pyjamas* (M.G.M.), *Passionate Plumber* (M.G.M.), *Maker of Men* (Col), *A Dangerous Affair* (Col), *Speak Easily* (M.G.M.).

**SEILER,** LEWIS. B. New York City.

Since the beginning of his career in motion pictures has been assistant-director, gag-man, and director. Specializes principally in comedies and Wild West films. Was with Fox for some years. Now free-lancing.

DIRECTED: *Divine Love* (Foy), *Cauliflower Alley* (Col).

**SEITER,** WILLIAM. B. New York City, 1892. Black hair, hazel eyes. Ht. 6 ft. 1 in. Wt. 13 st. 13 lb. Ed. Hudson River Military Academy. M. Laura La Plante, Nov. 1926.

Began his career as artist and writer but joined the motion picture industry in its early days, first with the Selig Company and later with Reliance. Is reputed to be Hollywood's best golfer; also a splendid tennis player and horseman.

DIRECTED: *Happiness Ahead* (F.N.), *Synthetic Sin* (F.N.), *Why Be Good?* (F.N.), *Water Front* (F.N.), *Outcast* (F.N.), *Prisoners* (F.N.), *Thanks for the Buggy Ride* (Univ), *Good Morning Judge* (Univ), *The Aviator*, French version, (Warner), *Smiling Irish Eyes* (F.N.), *Footlights and Fools* (F.N.), *Love Racket* (F.N.), *Back Pay* (F.N.), *Flirting Widow* (F.N.), *Strictly Modern* (F.N.), *Going Wild* (F.N.),

*Sunny* (F.N.), *Caught Plastered* (Radio), *Toast of the Legion* (F.N.), *Girl Crazy* (Radio), *Young Bride* (Radio), *Old Greatheart* (Radio), *Peach o' Reno* (Radio), *Is My Face Red?* (Radio), *Hot Saturday* (Para).

**SEITZ,** George B. B. Boston, Mass. Jan. 3, 1888. Brown hair, brown eyes. Ht. 5 ft. 5 in. Wt. 10 st. 5 lb. Ed. Friends' Central School, Philadelphia; Art School, Boston.

At first sought to make a career for himself as a playwright but receiving little encouragement, turned to acting. Entered motion pictures with the Pathé Company in 1914 for whom he wrote, produced, acted and directed. First became known to cinema-goers for his direction of Pearl White serials (Pathé). Has since worked for Paramount, Universal, Metropolitan, F.B.O. (now Radio), Columbia and Fox.

Directed: *The Blood Ship* (Col), *Vanishing American* (Para), *Desert Gold* (Para), *Pals in Paradise* (Pathé), *Jim the Conqueror* (Pathé), *Great Mail Robbery* (Radio), *The Warning* (Col), *Isle of Forgotten Women* (Col), *After the Storm* (Col), *Ransom* (Col), *Beware of Blondes* (Col), *Circus Kid* (Radio), *Court Martial* (Col), *Blockade* (Radio), *Hey, Rube* (Radio), *Black Magic* (Fox), *Murder on the Roof* (Col), *The Record Run* (Radio), *Guilty* (Col), *Midnight Mystery* (Radio), *Shanghaied Love* (Col), *Virtuous Wife* (Col), *Sally of the Subway* (Allied), *Sin's Pay Day* (Mayfair), *Passport to Paradise* (Like), *Docks of San Francisco* (Like), *Young Blood* (Like), *Widow in Scarlet* (Mayfair), *Reckless Romance* (Col).

**SELWYN,** Edgar. B. Cincinnati, Ohio, Oct. 12, 1875. Black hair, brown eyes. Ht. 5 ft. 10 in. Ed. Toronto, Canada.

Began his career on the stage and had toured England and America extensively, before entering into motion pictures, accompanied by his brother, in 1912, with the All-Star Feature Films company. Has since written, produced and directed for M.G.M.

Directed: *War Nurse* (M.G.M.), *Lullaby* (M.G.M.), *Men Call it Love* (M.G.M.), *Skyscraper Souls* (M.G.M.).

**SHERMAN,** Lowell. Director and Actor. (See Players' Biographies.)

**SLOANE,** Paul. B. New York City, April 16, 1893. Brown hair, brown eyes. Ht. 5 ft. 5 in. Wt. 11 st. 1 lb. Ed. Townsend Harris High School; New York University. M. Lillian Braxton.

From 1914 to 1925 was engaged in the motion picture industry as writer. In 1925 was given his first directorial opportunity by Paramount, for whom he directed Richard Dix in his first four starring pictures.

Directed: *Hearts in Dixie* (Fox), *The Cuckoos* (Radio), *Half Shot at Sunrise* (Radio), *Travelling Husbands* (Radio), *Married in Haste* (Radio), *Lost Squadron* (Radio), *War Correspondent* (Col).

**SLOMAN,** Edward. B. London, 1887. Ed. London. M. Hylda Hallis.

Began his career first as an actor and later turned to directing.

Directed: *His People* (Univ), *We Americans* (Univ), *Surrender* (Univ), *The Girl on the Barge* (Univ), *The Foreign Legion* (Univ), *The Lost Zeppelin* (Tiffany), *Kibitzer* (Para), *Puttin' on the Ritz* (U.A.), *The Beautiful Cheat* (Univ), *Old Soak* (Univ), *Butterflies in the Rain* (Univ), *Alias the Deacon* (Univ), *Soldiers and Women* (Col), *Hell's Island* (Col), *Murder by the Clock* (Para), *Caught* (Para), *His Woman* (Para), *Wayward* (Para).

**STAHL,** John. B. New York City, Jan. 21, 1886. Grey hair, grey eyes. Ht. 5 ft. 10 in. Ed. New York City.

Following fourteen years on the legitimate stage, at the conclusion of which he had obtained leading parts, he entered motion pictures as a director for an independent company in New York. Was for a time vice-president in charge of production for Tiffany-Stahl. One of his most outstanding productions is *Seed* (Univ), in which he directed John Boles and Genevieve Tobin.

Also Directed: *Wives of Men* (Pioneer), *The Child Thou Gavest Me* (F.N.), *Dangerous Age* (F.N.), *Why Men Leave Home* (F.N.), *Husbands and Lovers* (F.N.), *The Great Galiato* (Univ), *Memory Lane* (F.N.), *The Gay Deceiver* (M.G.M.), *In Old Kentucky* (M.G.M.), *A Lady Surrenders* (Univ), *Strictly Dishonourable* (Univ), *Back Street* (Univ).

**STEIN,** Paul. B. Vienna, Austria, Feb. 1, 1892. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Ed. Vienna and Berlin. M. Olga Schroeder Devrient.

Was for many years an actor in Berlin; later became stage director in Vienna, and went to U.F.A. as a film director, where he remained for eight years. Has since worked for Warner Bros., Cecil B. de Mille and Pathé. Came to London in 1932 to direct *Lily Christine* (Para-Brit).

ALSO DIRECTED: *Office Scandal* (Pathé), *Her Private Affair* (Pathé), *This Thing Called Love* (Radio), *Swan* (Para), *Sin Takes a Holiday* (Radio), *Born to Love* (Radio), *Common Law* (Radio), *A Woman Commands* (Pathé), *Breach of Promise* (W.W.), *Deportation Train* (Radio).

**STOLOFF,** BEN. B. Philadelphia, Pa. 1895. Brown hair, grey eyes. Ht. 5 ft. 8 in. Ed. University of S. California.

Made his motion picture debut with companies producing shorts. Later, joining Fox, he directed several series of short-reel comedies. Made his first full-length feature for Fox in 1926.

DIRECTED: *The Gay Retreat* (Fox), *Silver Valley* (Fox), *Horseman of the Plains* (Fox), *Plastered in Paris* (Fox), *Girl from Havana* (Fox), *Protection* (Fox), *Speakeasy* (Fox), *Happy Days* (Fox), *Movietone Follies of* 1930 (Fox), *Soup to Nuts* (Fox), *Not Exactly Gentlemen* (Fox), *Destry Rides Again* (Univ), *By Whose Hand?* (Col).

**STRAYER,** FRANK. B. Altoona, Pa., Sept. 21, 1891. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 10 st. Ed. Wilkinsburg High School; Carnegie Technical College, Pittsburg. M. Erma P. Rogers.

Following service in the American Navy during the war, joined Metro as assistant-director, and later was given similar posts by Columbia and Paramount. Became a director for the first time with Fox in 1930. Is now a free-lance.

DIRECTED: *Enemy of Men* (Col), *Stepping Out* (Col), *Fate of a Flirt* (Col), *Lure of The Wild* (Col), *Bachelor's Baby* (Col), *Sweet Rose O'Grady* (Col), *Pleasure Before Business* (Col), *When the Wife's Away* (Col), *The Fall of Eve* (Col), *Acquitted* (Col), *Behind Stone Walls* (Action), *The Samaritan* (Univ), *Love Redeemed* (Univ), *The Monster Walks* (Mayfair), *Love in High Gear* (Like), *Denny of the Railroad* (Like), *The Gorilla Ship* (Like).

**SUMMERS,** WALTER. B. Barnstaple.

Has been on the stage since childhood and in 1913 joined the old London Film Company. During the war attained the rank of captain and was awarded the D.C.M. and M.C. Went to the Hepworth Company as scenarist in 1918. Is now a B.I.P. director.

DIRECTED: *A Couple of Down-and-Outs* (Napoleon), *Ypres* (New Era), *Mons* (New Era), *Zeebrugge* (New Era), *Battles of Coronel and Falklands* (New Era), *Suspense* (B.I.P.), *Lost Patrol* (B.I.F.), *The Flying Fool* (B.I.P.), *The House Opposite* (B.I.P.), *Men Like These* (B.I.P.), *High Speed* (B.I.P.), *Timbuctoo* (B.I.P.), *No.* 17 (B.I.P.).

**SUTHERLAND,** EDWARD. B. London, Jan. 5, 1895. Ed. Paris and America.

Stage experience in vaudeville, repertory and musical comedy. Appeared in the stage version of *So Long, Letty.* Began his motion picture career as an actor in a Helen Holmes serial. He was next seen as a Keystone comedian, then as juvenile lead. Finally, he joined Charlie Chaplin's directorial staff. Has since worked with almost every prominent Hollywood company. His first film as a director was *Comin' Through* (Warner, 1925).

ALSO DIRECTED: *Fireman, Save My Child* (Para. silent), *We're in the Navy Now* (Para), *Behind the Front* (Para), *Fast Company* (Para), *Pointed Heels* (Para), *Old Army Game, Love's Greatest Mistake* (Para), *Figures Don't Lie* (Para), *Tillie's Punctured Romance* (Para), *Baby Cyclone* (M.G.M.), *Number Please, Close Harmony,* co-directed (Para), *Dance of Life,* co-directed (Para), *The Social Lion* (Para), *Saturday Night Kid* (Para), *Sap from Syracuse* (Para), *On the Spot* (Para), *Burning Up* (Para), *Sky Devils* (U.A.), *Palmy Days* (U.A.), *Mr. Robinson Crusoe* (Radio).

## T

**TAUROG,** NORMAN. B. Chicago, Ill., Feb. 23, 1899. Ed. New York City.

Gained his first experience of acting on the legitimate stage and later before the camera. Entered pictures, 1913, and made his name as a director with Larry Semon comedies (Vitagraph). Has since worked for Universal, Fox, Tiffany and Paramount.

DIRECTED: *Troopers Three* (Tiffany), *Hot Curves* (Tiffany), *Sunny Skies* (Tiffany), *Follow the Leader* (Para), *Finn and Hattie* (Para), *Skippy* (Para), *Sooky* (Para), *Forbidden Adventure* (Para), *Huckleberry Finn* (Para), *Hold 'Em Jail* (Radio), *Phantom President* (Para), *The Ghetto* (Tiffany), *The Farmer's Daughter* (Fox), *The Diplomats* (Fox), *Lucky Boy* (Tiffany).

**TAYLOR,** SAM. B. New York City, Aug. 13, 1895. Ed. Fordham University.

Is one of the few directors in Hollywood to have gone straight from college into the motion picture business. Was

at first employed as a scenarist. Gained his first experience as a director with *Girl Shy* (Pathé, 1924) starring Harold Lloyd.

Also Directed: *Tempest* (U.A.), *Fresh man* (Pathé), *The Woman Disputed* (U.A.), *My Best Girl* (U.A.), *Coquette* (U.A.), *Exit Smiling* (M.G.M.), *Taming of the Shrew* (U.A.), *Du Barry, Woman of Passion* (U.A.), *Kiki* (U.A.), *Skyline* (Fox), *Ambassador Bill* (Fox), *Devil's Lottery* (Fox).

**THIELE,** William. B. Vienna, May 10, 1890.

Attained his success as a director in Berlin, one of his greatest hits there being Lilian Harvey's starring vehicle, *Two Hearts that Beat as One* (U.F.A.). Also directed *The Road to Paradise.* Came to London, 1932, to direct *Marry Me* (Gains) with Renate Muller, of which he had done the German version.

Also Directed: *Love Waltz* (U.F.A.), *The Private Secretary* (U.F.A.).

**THORPE,** Richard. Real name, Rollo Smolt Thorpe. B. Hutchinson, Kan., Feb. 14, 1896. Black hair, hazel eyes. Ht. 6 ft. Wt. 12 st. 10 lb. Ed. Wichita High School. M. Belva McKay.

First became popular in America as a theatrical artiste in vaudeville, repertory and musical comedy. Made his debut as a motion picture actor in 1921, and two years later moved to the back of the camera and has been a director ever since.

Directed: *College Days* (Tiffany), *Their First Night* (Tiffany), *Josselyn's Wife* (Tiffany), *The Vanishing West* (Mascot), *King of Kongo* (Mascot), *Fatal Warning* (Mascot), *Vultures of the Sea* (Mascot), *The Bachelor Girl* (Col), *The Feminine Touch* (Col), *The Dude Wrangler* (Sono Art), *Under Montana Skies* (Tiffany), *Border Romance* (Tiffany), *Flying Buckaroo* (Pathé), *Desert of the Lost* (Pathé), *Saddle Mates* (Pathé), *Valley of Hunted Men* (Pathé), *Desperate Courage* (Pathé), *Forgotten Women* (Monogram), *The Murdock Affair* (Chesterfield), *Wings of Adventure* (Tiffany), *Thoroughbred* (Tiffany), *Utah Kid* (Tiffany), *Wild Horse* (Allied), *Lady From Nowhere* (Chesterfield), *Lawless Woman* (Chesterfield), *Second Chances* (Chesterfield), *The Death Ray* (Big Four), *Dream Mother* (Chesterfield), *Forbidden Company* (Chesterfield), *Beauty Parlour* (Chesterfield), *Thrill of Youth* (Chesterfield), *Slightly Married* (Invincible), *Sky Spider* (Action), *Neck and Neck* (W.W.), *Grief Street* (Chesterfield), *The Devil Plays* (Chesterfield), *Murder at Dawn* (Big Four).

**TUTTLE,** Frank. B. New York City. Dark brown hair, brown eyes. Ht. 6 ft. Wt. 12 st. 2 lb. Ed. New York; Yale University. M. Frederica Staats.

Was at one time President of the Yale Dramatic Society and thus gained his first experience of theatricals. His screen career began as continuity writer for Paramount. After a while organized the Film Guild and directed five pictures. Returned to Paramount, this time as director.

Directed: *A Kiss in the Dark* (Para), *Miss Bluebeard* (Para), *Dangerous Money* (Para), *The Manicure Girl* (Para), *The Lucky Devil* (Para), *Lovers In Quarantine* (Para), *The American Venus* (Para), *The Untamed Lady* (Para), *Kid Boots* (Para), *Love 'Em and Leave 'Em* (Para), *Blind Alleys* (Para), *Time To Love* (Para), *One Woman to Another* (Para), *The Spotlight* (Para), *Love and Learn* (Para), *Something Always Happens* (Para), *'Varsity* (Para), *His Private Life* (Para), *Marquise Preferred* (Para), *Studio Murder Mystery* (Para), *The Greene Murder Case* (Para), *Sweetie* (Para), *Only the Brave* (Para), *Benson Murder Case* (Para), *Men Are Like That* (Para), *Paramount on Parade* (Para), *True to the Navy* (Para), *Her Wedding Night* (Para), *No Limit* (Para), *This Reckless Age* (Para), *Love Among the Millionaires* (Para), *It Pays to Advertise* (Para), *Dude Ranch* (Para), *This is the Night* (Para), *Big Broadcast* (Para).

## V

**VAN BUREN,** A. H. B. New Jersey. Ed. Connecticut schools.

After long association with the stage was given the responsibility of directing the film version of *Aloma of the South Seas* (Para, 1926). One of his outstanding successes was *The Trial of Mary Dugan* (M.G.M., 1929). Is now under long-term contract to Universal.

Directed: *Crime, Small Time, Little Spitfire, Fast Life* (F.N.), *Some Day, Prince of Diamonds* (Col).

**VAN DYKE,** W. S. B. San Diego, Cal., 1899. Ed. Seattle.

Following twenty-five years experience of the theatre, during which he had played in vaudeville, repertory and touring companies, he entered the motion picture business as director to Pathé. Was

D. W. Griffith's assistant for *Intolerance* (U.A., 1916). Has since worked for almost every well-known producing company in Hollywood. Will be remembered by this generation for his magnificent direction in the heart of Africa of *Trader Horn* (M.G.M., 1931). Is now under contract to M.G.M.

Also Directed: *Gentle Cyclone* (Fox), *War Paint* (M.G.M.), *California* (M.G.M.), *Winners of the Wilderness* (M.G.M.), *Spoilers of the West* (M.G.M.), *Wyoming* (M.G.M.), *Eyes of the Totem* (M.G.M.), *Under the Black Eagle* (M.G.M.), *Heart of the Yukon* (M.G.M.), *White Shadows in the South Seas* (M.G.M.), *The Pagan* (M.G.M.), *Never the Twain Shall Meet* (M.G.M.), *Tarzan the Ape Man* (M.G.M.), *Guilty Hands* (M.G.M.), *Cuban Love Song* (M.G.M.), *Justice For Sale* (M.G.M.).

**VIDOR,** King Wallis. B. Galveston, Texas, Feb. 8, 1895. Black hair, blue eyes. Ht. 5 ft. 11½ in. Wt. 13 st. 7 lb. Ed. private school at Galveston, San Antonio; Peacock Military Academy, Texas. M. Eleanor Boardman.

In the early days of motion pictures wrote a film story, sold it to a small company, acted the principal role, as well as directing it. Realized he knew little or nothing about motion pictures and decided to learn his business from the beginning. The positions of studio carpenter, property-man, and camera-man soon followed, and in time he again handled the director's megaphone. *The Crowd* (M.G.M., 1929) is one of his outstanding successes, but he earned world-wide fame for his handling of *Street Scene* (Col., 1932).

Also Directed: *Better Times* (Brentwood Mutual), *Turn of the Road* (Vita), *Three Wise Fools* (Goldwyn), *Peg O' My Heart* (Metro), *Sky Pilot* (F.N.), *Wild Oranges* (M.G.), *La Boheme* (M.G.M.), *Bardelys the Magnificent* (M.G.M.), *The Big Parade* (M.G.M.), *The Patsy* (M.G.M.), *The Crowd* (M.G.M.), *Hallelujah* (M.G.M.), *Show People* (M.G.M.), *Billy the Kid* (M.G.M.), *Not So Dumb* (M.G.M.), *The Champ* (M.G.M.), *Bird of Paradise* (Radio), *I Have Been Faithful* (U.A.).

**VON STERNBERG,** Joseph. B. Vienna. Black hair, grey eyes. Ht. 5 ft. 5 in. Wt. 10 st. 5 lb. M. Riza Royce.

Was taken to America by his parents when seven years of age and, after completing his schooling, tried almost every known occupation in film production. Gained his first opportunity as director by directing *The Salvation Hunters* (U.A., 1925) on his own initiative. While he and G. K. Arthur, the leading man, were engaged on this, the greatest adventure of their lives, Hollywood was not a little amused, but when it was released, it had to be admitted by the most experienced that Sternberg had in him a touch of genius. Has often been acclaimed one of the ten most popular directors in America. In 1930 directed *The Blue Angel* for U.F.A. in Berlin. This was the film which made Marlene Dietrich a world-renowned star. Has directed this same star in every picture she has produced in America.

Also Directed: *Last Command* (Para), *Underworld* (Para), *Drag Net* (Para), *Docks of New York* (Para), *Case of Lena Smith* (Para), *Thunderbolt* (Para), *Madame Nobody* (Para), *American Tragedy* (Para, not shown in Britain), *Morocco* (Para), *Dishonoured* (Para), *Shanghai Express* (Para), *Blonde Venus* (Para).

**VON STROHEIM,** Erich. Real name, Count Erich Oswald Hans Carl Marie Stroheim von Nordenwald. B. Vienna, Austria, Sept. 22, 1885. Brown eyes. Ht. 5 ft. 7 in. Ed. Austrian Military Academy.

At one time an officer in the army of Franz Josef of Austria. Went to New York, where he worked alternately as dish-washer, ostler, gardener, newspaper man and magazine writer. Screen debut as the Pharisee in Griffith's *Intolerance* (U.A., 1916). Learnt his early cinema from Griffith. His first great achievement did not come until he directed and acted in *Blind Husbands* (Univ, 1919), the stage version of which he had previously written. He also assisted in the direction of various Pickford and Fairbank pictures. One of his finest productions was *Greed* (M.G.M., 1923), in which he directed Zasu Pitts in her greatest role. Selected one of the best ten directors in 1926. Member of the Academy of Motion Picture Arts and Sciences.

Also Directed: *Foolish Wives* (Univ), *Merry-Go-Round* (Univ, left unfinished by Von Stroheim), *Merry Widow* (M.G.), *Wedding March* (Para), *Blind Husbands* (Univ).

Also Played in: *Foolish Wives* (Univ), *Blind Husbands* (Univ, talkie version), *Wedding March* (Para, silent and talkie versions), *Great Gabbo* (W.W.), *Three Faces East* (Warner), *Friends and Lovers* (Radio), *Lost Squadron* (Radio), *As You Desire Me* (M.G.M.), *Walking Down Broadway* (Fox).

# W

**WALKER,** NORMAN. B. Bolton, Lancs, 1892.

Made his theatrical debut in Manchester. Joined up during the war and attained the rank of captain. Made his film debut in 1920 as assistant director, and continued this career till he became a name in the film world. Is now under contract to B.I.P. as one of their leading directors.

DIRECTED: *Tommy Atkins* (B.I.P.), *Widdecombe Fair* (B.I.P.), *The Spanish Dandy, Romance of Seville* (F.N.), *Melody of Fate, Hate Ship* (B.I.P.), *Loose Ends* (B.I.P.), *The Middle Watch* (B.I.P.), *Uneasy Virtue* (B.I.P.), *Mr. Bill the Conqueror* (B.I.P.), *Fires of Fate* (B.I.P.), *The Shadow Between* (B.I.P.).

**WALLACE,** RICHARD. B. Sacramento, Cal. Brown hair, blue eyes. Ht. 6 ft. Wt. 12 st. 2 lb. Ed. Sacramento High School; Rush Medical College, Chicago.

Intended becoming a surgeon, but Fate compelled him to leave school and obtain work. Began his motion picture career an assistant cutter. Since then has worked in every branch of studio activity except as an actor. He confesses to an intense dislike of directing, and yet it is a recognized fact in Hollywood that he is one of the most commercially successful directors in America.

DIRECTED: *McFadden's Flats* (F.N.), *The Texas Steer* (Univ), *Man Must Fight* (Para), *The Shopworn Angel* (Para), *Innocents of Paris* (Para), *Anybody's War* (Para), *Seven Days' Leave* (Para), *Right to Love* (Para), *Man of the World* (Para), *Kick-in* (Para), *Road to Reno* (Para), *To-morrow and To-morrow* (Para), *Thunder Below* (Para).

**WALSH,** RAOUL. B. New York City, March 11, 1892. Black hair, blue eyes. Ht. 5 ft. 11½ in. Wt. 13 st. 3 lb. Ed. Seton Hall University, New York City. M. Lorraine Walker.

Following a two-years' tour of Europe after graduating from college, began studying play writing under the late Paul Armstrong. Was seen on the stage for a brief period after this and eventually became a motion picture actor in 1912 with the old Biograph Company. Was featured by D. W. Griffith in *The Birth of a Nation* (U.A., 1915). Has since directed over one hundred films. It is unlikely that he will be seen on the screen again as he was deprived of the sight of one eye by an unfortunate car accident in 1928.

DIRECTED: *Kindred of the Dust* (F.N.), *Thief of Bagdad* (Douglas Fairbanks Co.), *East of Suez* (Para), *The Wanderer* (Para), *The Lady of the Harem* (Para), *Sadie Thompson* (U.A.), *What Price Glory?* (Fox), *The Cock-Eyed World* (Fox), *Loves of Carmen* (Fox), *The Red Dance* (Fox), *The Man Who Came Back* (Fox), *Women of all Nations* (Fox), *Me, Gangster* (Fox), *In Old Arizona* (Fox), *The Big Trail* (Fox), *Seas Beneath* (Fox), *Yellow Passport* (Fox), *Pier* 113 (Fox).

**WEBB,** MILLARD. B. Clay City, Ky., Dec. 6, 1893. Ed. Nevada School of Mining and Engineering. M. Mary Eaton.

Following brief stage experience made his motion picture debut with D. W. Griffith as a crowd player. His ability as a writer eventually brought him the opportunity of becoming a director. Came to England in 1931 to direct *The Happy Ending* for Gaumont-British.

ALSO DIRECTED: *The Sea Beast* (Warner), *Gentlemen of the Press* (Para), *Glorifying the American Girl* (Para), *Affairs of the Follies* (F.N.), *The Love Thrill* (Univ), *Golden Cocoon* (Warner), *Honeymoon Hate* (Para), *Naughty but Nice* (F.N.), *The Drop-Kick* (F.N.), *Honeymoon Flats* (Univ), *Painted Angel* (F.N.), *Golden Calf* (Fox).

**WELLMAN,** WILLIAM. B. Brookline, Mass. Ed. Boston. M. Marjorie Crawford.

Began his motion picture career as a juvenile with Douglas Fairbanks in the *Knickerbocker Buckaroo* (Artcraft, 1919). After this experiment at acting decided that he would not rest until the opportunity of becoming a director came his way. Accepted a position as property-boy with the Fox Company and worked his way to the position of assistant-director in less than four years. Was given his first directorial opportunity by B. P. Schulberg and, when the latter joined Paramount, he insisted that Wellman be taken, too.

DIRECTED: *The Cat's Pyjamas* (Para), *You Never Know Women* (Para), *Wings* (Para), *Legion of the Condemned* (Para), *Ladies of the Mob* (Para), *Beggars of Life* (Para), *Chinatown Nights* (Para), *The Man I Love* (Para), *Young Eagles* (Para), *Woman Trap* (Para), *Dangerous Paradise* (Para), *Steel Highway* (Warner), *Maybe it's Love* (Warner), *Night Nurse* (Warner), *Star Witness* (Warner), *The Honourable Mr. Wong* (F.N.), *So Big* (Warner), *The Purchase Price* (F.N.), *Love is a Racket* (F.N.), *Enemies of the*

*Public* (Warner) *Conquerors* (Radio), 20,000 *Years in Sing Sing* (Warner), *The Lost Lady* (F.N.), *Common Ground* (Warner).

**WEST,** Roland. B. Cleveland, Ohio, 1887.

Began his career on the stage at the age of seventeen, and after a time formed his own touring company. Made his motion picture debut as a producer, working with Joseph Schenck. Left motion pictures after a time to produce *Unknown Purple* on the stage; rejoined Schenck two years later as assistant producer at United Artists.

Directed: *The Bat* (U.A.), *Alibi* (U.A.), *The Bat Whispers* (Col), *Corsair* (Col).

**WHALE,** James. B. Dudley, Staffs, England, July 22, 1896. Ed. England.

Began his career as cartoonist in London. During the war was a subaltern in the 7th Worcester Infantry Regiment. Made his stage debut with the Birmingham Repertory Company when he played the role of *Abraham Lincoln*. Eventually became a stage producer and, after the success of the play, *Journey's End*, was invited to Hollywood to direct the film version of that play (Tiffany, 1930). This was equally successful and he was made co-director of *Hell's Angels* (U.A., 1931).

Directed: *Waterloo Bridge* (Univ), *Frankenstein* (Univ), *Impatient Maiden* (Univ), *The Old Dark House* (Univ).

**WILCOX,** Herbert. Director and Producer. (See Biographies of Other Important Film Personalities.)

**WOOD,** Sam. B. Philadelphia, Pa., July 10, 1883. Brown hair, brown eyes. Ht. 6 ft. Wt. 12 st. 2 lb. Ed. Hall Stanton School, Philadelphia. M. Clara Roush; 1 dau.

Was in the real estate business, but transferred his activities to a job as assistant director. Attracted the notice of Cecil B. De Mille, who promoted him to a directorship. Is now with M.G.M.

Directed: *The Gilded Cage* (Brady-World), *The Beloved Villain*, *Double Speed* (Para), *Excuse My Dust* (Para), *What's Your Hurry?* (Para), *Sick A'Bed* (Para), *The Dancin' Fool* (Para), *The City Sparrow* (Para), *Her First Elopement* (Real Art), *The Snob* (Real Art), *Peck's Bad Boy* (F.N.), *The Great Moment* (Para), *Under the Lash* (Para), *Don't Tell Everything* (Para), *Beyond the Rocks* (Para), *Her Husband's Trademark* (Para), *My American Wife* (Para), *Prodigal Daughters* (Para), *Bluebeard's Eighth Wife* (Para), *His Children's Children* (Para), *The Next Corner* (Para), *Bluff* (Para), *Mine With the Iron Door* (Principal), *The Re-Creation of Brian Kent* (Principal), *Fascinating Youth* (Para), *One Minute to Play* (Radio), *The Fair Cop* (M.G.M.), *Rookies* (M.G.M.), *The Latest from Paris* (M.G.M.), *Telling the World* (M.G.M.), *So This is College* (M.G.M.), *It's a Great Life* (M.G.M.), *They Learnt about Women* (M.G.M.), *Imperfect Ladies*, *Within the Law* (M.G.M.), *Way for a Sailor* (M.G.M.), *A Tailor-Made Man* (M.G.M.), *Paid* (M.G.M.), *New Adventures of Get Rich Quick Wallingford* (M.G.M.), *The Girl Said No* (M.G.M.), *Man in Possession* (M.G.M.), *Impossible Lover* (M.G.M.).

**WYLER,** William. B. Mulhouse, France, July 1, 1902. Ed. Lausanne; Paris.

Film experience began by doing foreign publicity for Universal. After twelve months of this was called to America as assistant director and soon after was promoted to directorial position.

Directed: *Lazy Lightning* (Univ), *Stolen Ranch* (Univ), *Hard Fists* (Univ), *Desert Dust* (Univ), *Border Cavalier* (Univ), *Straight Shootin'* (Univ), *Blazing Days* (Univ), *Thunder Riders* (Univ), *The Lone Trap* (Univ), *Anybody Here Seen Kelly?* (Univ), *Come Across* (Univ), *The Shakedown* (Univ), *The Storm* (Univ), *Hell's Heroes* (Univ), *A House Divided* (Univ), *Marriage Interlude* (Univ), *Tom Brown of Culver* (Univ).

# Biographies Of Other Important Film Personalities

*This list of biographies deals with a number of other people highly placed in the film industry who have an important association with, and a powerful influence upon, its development.*

**AYLESWORTH,** Merlin H. President R.K.O., Radio Pictures Inc., and Radio-Keith-Orpheum Corporation.

**BISCHOFF,** Samuel. B. Hartford, Connecticut, Aug. 11, 1890. Black hair, brown eyes. Ht. 5 ft. 7½ in. Wt. 11 st. 1 lb. Ed. Hartford High School; Boston University, Mass. M. Harriet Wisgel.

Had devoted the best part of his early career to directing comedies and produced over a hundred of these before becoming production supervisor for Columbia in 1928. In August, 1931, assumed the position of production head at the Tiffany Studios. Was at one time head of Bischoff Inc., and Bischoff Productions.

**BLATTNER,** Ludwig.

Managing Director, Ludwig Blattner Picture Corporation, Limited.

**BROUGHTON,** Cliff. B. Walnut, Iowa, July 20, 1897. Brown hair, blue eyes. Ht. 5 ft. 11½ in. Wt. 12 st. Ed. Walnut High School. M. Lena Mae.

Is vice-president and production supervisor of Mayfair Pictures Corporation; also representative of Sono-Art World-Wide Pictures. Has had a long and varied career in the film industry, during which he was associated for many years with Mrs. Wallace Reid, the wife of a former Hollywood star. Together they produced several films, and in 1929 presented *The Dude Wrangler*, one of the first all-talking pictures.

**CHAPLIN,** Charles.

Is executive head of his own production company, allied to the United Artists Corporation. Is known for his acting rather than his direction but the fact that he has frequently been chosen as one of America's best ten directors proves that his acting does not claim all his talents. (See also Players' Biographies.)

**CHRISTIE,** Al. B. London, Ontario. Brown hair, blue eyes. Ht. 6 ft. 1 in. Wt. 12 st. 7 lb. Ed. public schools of London, Ont. M. Shirley Collins.

A name associated by cinema-goers the world over with sparkling comedies. Has been connected with the film industry since 1909, when, during a rest from stage work, he was asked to produce David Horsley's Nestor Comedies at Bayonne, N.J. Now producing for Columbia.

**COHN,** Harry. B. New York City, July 23, 1891. Dark brown hair and eyes. Ht. 5 ft. 10 in. Wt. 11 st. 1 lb. Ed. New York City public schools.

After a long and eventful career has become part-owner with his brother of the Columbia company, and has demonstrated his genius for production with films like *Ladies of Leisure*, *Submarine* and *Tol'able David*.

**DISNEY,** Walt. B. Chicago, Ill., Dec. 5, 1901. Light brown hair, dark brown eyes. Ht. 5 ft. 10½ in. Wt. 11 st. 1 lb.

Began his career as an artist in a Chicago commercial studio, making his film debut in 1923.

Although he had drawn numerous cartoons for animated pictures before introducing Mickey Mouse to cinema-goers, it was this latter character that made him world famous. Mickey Mouse's first release occurred in America in May, 1928.

Is now producing Silly Symphony cartoons for United Artists, an engagement which began in March, 1932.

**FLOTHOW,** Rudolph. B. Frankfurt, Germany, Nov. 23, 1895. Ed. High School, Wiesbaden. M. Martha Bourne. 1 son.

Began his association with the motion picture industry in 1915, with the old Paramount Company in New York. Later joined Fox in their New York exchange (1917). Was with Tiffany Productions Incorporated, 1926–1930, as special representative and in charge of the production of all shorts and all talking features produced by Tiffany in New York. Among the pictures which came under his supervision was *Aloha.* Is now president and general manager of Ambassador Pictures, Incorporated.

**GOLDWYN,** Sam. B. Warsaw, Poland, Aug. 22, 1884. M. (1) Blanche Lasky, sister of Jesse Lasky; dissolved 1915; (2) Frances Howard. One child.

Began his business career as a glove apprentice and such was his industry that later he was given an interest in the business. In 1910, with Jesse Lasky, he founded the Lasky Company, and three years later released the first picture which was to earn for his company a world-wide reputation. This was *The Squaw Man,* starring Dustin Farnum, and directed by Cecil B. de Mille. In 1917 Goldwyn was instrumental in bringing about the Famous Players Lasky merger and became that company's first chairman. In 1918, with Arch and Edgar Selwyn, he formed Goldwyn Pictures Corporation, of which he became president; later he sold out his interest in this company to Metro's and started again as an independent producer, a policy which he has pursued ever since. Is now associated with United Artists Corporation and has been responsible for the release of, among other films, *Bulldog Drummond, Arrowsmith, Palmy Days* and *Whoopee.* On October 13, 1927, he was unanimously elected Owner-member of United Artists by the others, who include Mary Pickford, Douglas Fairbanks, Charles Chaplin. Joseph M. Schenck and D. W. Griffith, Is credited with having discovered Ronald Colman, Vilma Banky, Lois Moran, Gary Cooper and Walter Byron.

**HAYS,** Will H. B. Sullivan, Indiana, Nov. 5, 1879. Ed. Wabash College (B.A., 1900; M.A., 1904); Mount Union College (Doctor of Laws Degree).

At the age of 21 he was admitted to the Indiana Bar and later became a member of his father's firm, Hay & Hay, during which time he served as City Attorney of Sullivan. During the war held various state appointments, ultimately becoming Postmaster-General on the election of President Harding. This post he later resigned to become America's film dictator, at a salary of over £30,000, his actual title being *President of the Motion Pictures Producers and Distributors of America, Inc.* In this office he acts as censor, guide, philosopher and friend to the whole American film industry. Under his rule, many reforms have taken place in the industry. He was instrumental in the formation of Film Boards of Trade. Also introduced local Arbitration Courts in at least 32 centres in the United States. His announcement that he would not sanction the production of any more gangster films caused consternation throughout the film world in 1931. By his efforts, more than 200 books have been kept off the screen, and he secured the agreement of the Motion Picture Industry to a new code of ethics, according to which the sanctity of marriage was to be upheld and nudity forbidden. Under his leadership the industry has risen to much higher levels of artistic achievement than hitherto.

**HUGHES,** Howard. B. Houston, Tex., Dec. 24, 1904. Ed. Rice Institute, Houston.

Began his motion picture career in 1926 but it was not until the release of the much discussed *Helt's Angels* that cinemagoers in this country became familiar with his name. Is president and sole proprietor of the Houston Tool Company, and is reputed to be a millionaire. Other films which he has directed include *Everybody's Acting, Two Arabian Knights, The Racket, The Mating Call* and *Front Page.*

**JOHNSON,** Martin E. B. Rockford, Ill., Oct. 9, 1884. M. Osa Leighty.

Is a pioneer of the motion picture industry and during the early days toured the Western States of America with films he had taken on his expeditions, often using acetylene gas for illumination. One of his first feature films was *Cannibals of the South Seas,* produced in 1912. Other films of the South Seas quickly followed, among them *Captured by Cannibals, Head Hunters of Malekula* and *On the Borderland of Civilization.* Has devoted practically the whole of his career to making expeditions for films in out-of-the-way parts of the globe. Among his more recent successes are *Congorilla* and *Simba.* His permanent address is Box 51, Nairobi, British East Africa.

**JOHNSTON,** W. Ray. B. Bristow, Iowa, 1892. Ed. High School in Janesville; College of Commerce, Waterloo, Iowa.

Began his career as a reporter on the "Waterloo Daily Reporter," remaining there for several months before turning his attention to banking and real estate. Pursued these occupations for some time, until, at the age of twenty-two, he met Wilbert Shallenberger, who later organized the Arrow Film Corporation. Johnston was engaged as secretary, and was given charge of almost every studio and distribution activity. The position of treasurer followed this and soon after the presidency of Big Productions Film Corporation. His activities in connection with film production did not prevent him from interesting himself in several theatres. After a time, rejoined Arrow Film Corporation and, soon after, was elected vice-president, a position which he held until 1924, when he organized and became president of Rayart Pictures Corporation.

**KENT,** Sidney R.
President Fox Film Corporation.

**LAEMMLE,** Carl. B. Lauphein, Germany, Jan. 17, 1867. Grey hair, blue eyes. Ht. 5 ft. 2 in. Wt. 10 st. Ed. Germany. M. Recha Stern.

Has had a very long and eventful career in America, working his way up to his present position from that of a bookkeeper in a New York drug store. It is said that he laid the foundation of his present position by the foresight he displayed in buying a cinema in Chicago, February 24, 1906. The purchase of other cinemas quickly followed. Released his first picture, *Hiawatha*, 989 feet in length, in April, 1909. *Love's Stratagem*, the second one, 954 feet long, followed soon after. In May, 1912, Laemmle, R. H. Cochrane, Charles Bauman, David Horsley, P. A. Powell and W. H. Swanson combined their interests and formed Universal Film Manufacturing Company, with offices at 1, Union Square, New York City. Later that year Laemmle visited Europe and opened his first independent foreign agency. Soon after he and Cochrane bought out P. A. Powell and obtained control of Universal, moving their offices in 1924 to their present quarters in Fifth Avenue and 57th Street. In 1926, was stricken with appendicitis on board the Berengaria; an operation followed immediately after in London. On the anniversary of his sixtieth birthday, he was honoured by a demonstration which included most of Hollywood's celebrities, among them Mary Pickford, who worked for him early in her career. His film *All Quiet on the Western Front* was awarded almost every known prize for films in America and in Europe, including the gold statuette of the Academy of Motion Picture Arts and Sciences, the "*Film Daily*" poll, the Gold Medal of the Faculty of Arts, London, and the Photoplay Magazine Gold Medal. Becoming a grandfather in 1930, his nickname was changed from "Uncle Carl" to "Granddaddy Carl." In February, 1931, on the occasion of his silver jubilee in the business, a bound volume of letters received from exhibitors was presented to him in Hollywood; and a biography by John Drinkwater was published in England by Heinemann.

**LAEMMLE,** Carl, Jun. B. Chicago, Ill., April 28, 1908. Ed. Boarding school, New York; Clark School.

Entered the motion picture business soon after graduating from college and by his early efforts prompted his father to assign to him in 1929 the position of general manager in complete charge of all Universal productions. Was responsible during the early part of his career for the Universal Junior Jewel series which produced the Collegian series, with George Lewis as the star. Among the films which later came under his supervision are *King of Jazz, Dracula, Frankenstein, All Quiet on the Western Front* and *Waterloo Bridge*.

**LASKY,** Jesse L. B. San Francisco, Cal. Ed. High School, San Francisco.

Was one of the first men from the West Coast to join the gold rush to Alaska and one of the first hundred to reach Nome. Previously, however, he had been a reporter on a San Francisco newspaper. On his return from Alaska, finding nothing better to do, he became a musician and leader of the Royal Hawaiian Band of Honolulu. Later he presented a number of musical acts on the stage. In 1914 associated himself with Samuel Goldwyn and Cecil B. De Mille in organizing Jesse L. Lasky Feature Player Company and immediately began producing the then well-known Belasco dramas, among them *Rose of the Rancho*, *Girl of the Golden West* and *Warrens of Virginia*. Among the players who appeared for him in those early days were Blanche Sweet, House Peters, Ina Claire, Fanny Ward, Carlisle Blackwell and Geraldine Farrar. When, in July, 1916, Famous Players Film Company

combined with Lasky Feature Player Company he was made vice-president of the new corporation and has continued in that capacity ever since. He has at all times remained in complete charge of the company's production, dividing his attentions between the big Lasky Studioat Hollywood and the office in New York, where he is in close touch with the Long Island Studio activities.

**MAXWELL,** John.

Was at one time a solicitor practising in a small Scottish town. A sudden idea one day led him to the purchase of a theatre, and, discovering that the potentialities were great, he bought up other theatres, until in time he became the owner of a large group of first-class houses. From this it was only a step to an active interest in the renting side of his business. Soon he became associated with the Wardour Film Company, of which he is chairman to-day. Under Maxwell's guidance this company grew into the leading independent house in this country. From this, he turned his attention to film production and in time acquired the Elstree studios of British National Pictures. At the same time he formed the now famous British International Pictures, Ltd., the distributing side of which is served by Wardour Films Ltd. Is undoubtedly one of the persons to whom great credit is due for promoting the motion picture industry in this country to its present position.

**MAYER,** Louis B. B. July 4, 1885. Ed. public schools of St. John, New Brunswick. M. Margaret Shenburg.

Began his association with the entertainment world by purchasing a small and dilapidated theatre in Haverhill. He renovated this theatre and reopened it with *From the Manger to the Cross.* This seemed to alter the house's prospects altogether and soon after Mayer was known as a theatrical personality in that town. A meeting with Nat Gordon led to the Gordon-Mayer theatrical chain, one of the strongest at that time in New England and subsequently the biggest buyers of film productions. His record of successes earned for him the position of chief of operations when Metro-Goldwyn-Mayer was organized. Has remained in charge of affairs there ever since and under his guidance this company has become one of the most influential and prosperous in the business, producing an average of sixty pictures a year.

**OSTRER,** Isidore.

Eldest of the three famous Ostrer brothers. President, Denman Picture Houses, Ltd., Gaumont British Picture Corporation, Ltd., Provincial Cinematograph Theatres Ltd., etc., etc. Is associated with many of the film enterprises in this country and much of the progress that has been made with films over here recently is probably due to the financial genius exercised by him and his famous brothers. Everywhere in the film world one comes in contact with their name, but more particularly in the affairs of the Gaumont-British Picture Corporation, which contributes a large number of films to the British market every year. This company was founded 34 years ago by Colonel Bromhead and Leon Gaumont. In May, 1932, a book, "Conquering Gold," by Isidore Ostrer, was published. This dealt with the difficulties and advantages of the gold standard, which, at that time, was the centre of interest in this country. The following month, June, marked the opening of the new Gaumont-British Studios at Lime Grove —the biggest production development British films had seen for some years.

**OSTRER,** Mark. B. about 1893. M. Florence Margaret Peterson.

One of the financially influential brothers whose entry into the film business has caused such a stir in the past few years. Is a director of 27 companies, among them Gaumont-British Picture Corporation, Ltd., Denman Picture Houses, Ltd., and Lothbury Investment Corporation, Ltd. Like his brothers, takes a vital interest in the motion picture industries of Britain and has contributed not a little to the enhanced reputation of British films during the past few years. Was associated with the production of *Flames of Passion* which marked the first occasion on which an American star was brought over to this country to appear in a British film. Also associated himself with Herbert Wilcox in the production of *Chu Chin Chow,* the first post-war Anglo-German film.

**PABST,** G. W. Producer and Director. (See Directors' Biographies.)

**POMMER,** Erich. B. Hildesheim, 1889.

Began film career on the business side. Was engaged by the French Gaumont Company in Berlin, 1907–14, and later represented the French Eclair Company in Central Europe. Joined U.F.A., 1923, as production manager, and during

his term of office was responsible for *Vaudeville* (U.F.A., 1925), with Emil Jannings and Lya de Putti. Later went to Famous-Players-Lasky and M.G.M., in Hollywood, as production manager. Returned to Europe and has been producing for U.F.A. since 1927.

ALSO PRODUCED: *Waltz Dream* (U.F.A.), *Faust* (U.F.A.), *Metropolis* (U.F.A.), *Melody of Hearts* (U.F.A.), *Love Waltz* (U.F.A.), *Blue Angel* (U.F.A.), *Monte Carlo Madness* (U.F.A.), *Congress Dances* (U.F.A.).

**REEVES,** ALFRED. B. London, England, Dec. 2, 1876. Dark grey hair, hazel eyes. Ht. 5 ft. 7 in. Wt. 9 st. 9 lb. Ed. London elementary schools. M. Amy Clara Minister.

Has never at any time during his career been associated with anything but entertainment. In 1895 toured Great Britain and France with Frank C. Bostock's circus and menagerie. In 1897 was advance manager for Lord George Sanger's circus. In 1900 he joined Fred Karno's company in vaudeville. Made his first appearance in the United States as manager and producer with the same company in 1905. In 1910, returned to England and after a brief stay reappeared in America with *A Night in a London Secret Society*, in which Charles Chaplin made his American debut. This, with other plays with Charles Chaplin, continued until Nov., 1913, when the latter went into motion pictures with the Keystone Company. In 1914 again returned to England on a theatrical tour, most of his time being occupied with entertaining wounded soldiers. In 1918, visited Hollywood and renewed his association with Charles Chaplin, who had just begun his own production studios. Later became president of Chaplin's Studios Inc., and general manager and vice-president of Charles Chaplin Film Corporation, a position which he holds to this day.

**ROACH,** HAL. B. Elmira. N.Y. Jan. 19, 1892. Married; 2 children.

When seventeen years of age was working in Alaska in the trucking business. Motion picture career began with Universal as a cowboy at twenty-five dollars a week. During the course of his work met Harold Lloyd, and the two raised enough money to make a picture which later sold at a considerable profit. The next step was the acquisition of the Roach Studios, which began their activities at Glendale. Then they went to Santa Monica, where the famous Lonesome Luke Comedies were produced. From Santa Monica they moved to their present quarters at Culver City, where a big plant was installed in 1919. Hal Roach productions are now released through M.G.M.

**ROGELL,** ALBERT. B. Oklahoma, Aug. 21, 1901. Brown hair, blue eyes. Ht. 5 ft. 10½ in. Wt. 12 st. 2 lb. Ed. High School, Spokane, Wash.; Washington State College. M. Marion Douglas.

Unlike many Hollywood directors, he began his career in motion pictures as an apprentice camera-man, with the fixed idea of learning the whole business. Was promoted to camera-man and later to assistant-director, 1921. Received his first directorial opportunities with F.B.O. (now Radio), broadening his experiences soon after with other companies. Now producing under his own name for Tiffany

**SARNOFF,** DAVID.

Chairman, R.C.A. Victor Company, Inc., and president Radio Corporation of America. Director, R.K.O., Radio Pictures, and R.K.O. Corporation.

**SCHENCK,** JOSEPH M. B. Russia, Dec. 25, 1882. M. Norma Talmadge.

In 1908 he began running amusements parks. He and his brother Nicholas still own the Palisades Park, New Jersey. His first screen venture was to film a magazine story, starring Jose Collins, under Roland West's direction. In 1918 he produced *Panthea*, featuring Norma Talmadge and later became producer for Constance Talmadge, followed by Buster Keaton. In 1924 Schenck was elected chairman of United Artists Corporation, and in 1927 became president of the company.

**SCHENCK,** NICHOLAS M.

President, Metro-Goldwyn-Mayer Corporation and Loews, Inc. (*See J. M. Schenck.*)

**SCHULBERG,** B. P. B. Bridgeport, Conn. Jan. 19, 1892. Ed. High School, New York City; College of the City of New York.

Began his career as a reporter on the New York *Evening Mail*. His next position was associate-editor of the magazine, *Film Reports*, organized in the interests of Independent Producers and Exhibitors. In this capacity he was given the opportunity of making friendships that a year later enabled him to become actively interested in the motion picture industry, becoming at first

publicity-director and scenario writer with Rex Pictures Corporation, New York City. A year later, when Adolf Zukor launched his Famous-Players Company, he was transferred to this firm (1912) and was partly responsible for the release of the first feature length motion picture sold in America, *Queen Elizabeth*, with Sarah Bernhardt in the title role. One of the earliest films produced by his company was *The Prisoner of Zenda*. When Zukor's Famous-Players company combined with Jesse L. Lasky in 1915 to become the Paramount Corporation, Schulberg retained his post and it was not until several years later that he decided to try his hand at independent production. Is credited with having discovered Clara Bow and to have given her her first opportunity.

**SELZNICK,** David O. B. Pittsburg, Pa. Son of Lewis J. Selznick, founder of Selznick Pictures. Ed. New York public schools; Columbia University. M. Irene Mayer Selznick.

Was trained from early childhood to become an executive in the motion picture business. Was at one time associate producer at M.G.M. and then joined Paramount as executive assistant to B. P. Schulberg, who was then general manager of West Coast productions for Paramount.

**SENNETT,** Mack. B. Denville, Quebec, 1884.

Began his career on the stage, in dancing roles in a touring company. First screen appearance was with the old Biograph Company, under D. W. Griffith. With two others he formed the Keystone Company, 1912, one of his first discoveries being Charlie Chaplin, whom he trained into the quaint little figure that will always be remembered as "Charlie"—in spite of his graduation to "Mr. Chaplin." Mabel Normand, Ford Sterling, Gloria Swanson and Harry Langdon are among those who owe their early training to Mack Sennett. His studio has been christened "The Sennett School of Film Acting," so numerous are the successful stars who started with Uncle Mack. With the gradual disappearance of "custard-pie" comedy, Sennett faded into the obscurity of a provider of rather insignificant shorts. But, with the coming of sound pictures, he re-established himself as a maker of films. His one effort at deeper craftsmanship was *Susanna* (1923), with Mabel Normand, but it is for his slapstick humour that he is best known.

Also Produced: *Good-bye Kiss, Midnight Daddies, The Lion's Roar, Hollywood Theme Song, Dance-Hall Marge.*

**SHORTT,** Rt. Hon. Edward, K.C. B. Mar. 10, 1862. Ed. Durham School and University. M. Isabella Stewart, 1890; Three daughters.

President, British Board of Film Censors since 1929. Recorder of Sunderland, 1907–18; M.P., W. Newcastle, 1910–22; Chief Secretary for Ireland, 1918–19; Home Secretary, 1919–22. Occupies in Britain the position which in America is held by Will Hays, and is the final censor of all films intended for exhibition in this country.

**STARR,** Herman.
Vice-President, Warner Brothers Pictures, Inc.

**THALBERG,** Irving. Full name, Irving Grant Thalberg. B. Brooklyn, N.Y., May 30, 1899. Ed. Brooklyn. M. Norma Shearer; one son.

Began his motion picture career with Universal as secretary, later becoming private secretary to Carl Laemmle, Senr., a position which he retained for two years before becoming general manager and director for the same company. Later joined Louis B. Mayer as production head and, when the latter became affiliated with Metro-Goldwyn, he was promoted to production manager for the new organization.

**WARNER,** Albert.
Vice-President, Warner Brothers Pictures, Inc., and Director of First National Pictures, Inc. One of the famous Warner brothers. (*See Jack Warner.*)

**WARNER,** Harry.
President, Warner Brothers Pictures, Inc., and senior of the three brothers who formed this firm. (*See Jack Warner.*)

**WARNER,** Jack. B. London, Ont., Canada. Ed. Baltimore schools.

On completing his education joined his brothers, Harry and Albert, in a bicycle shop at Youngstown, Ohio. Being the youngest of the three, it was not unnatural that he should play the part of errand boy, clerk and general handyman. Later, the brothers turned their attention to the entertainment world and, with the purchase of their first theatre at Newcastle, Pa., their active interest in this direction began. Here young Warner was given the opportunity of utilizing his tenor voice and used to sing illustrated songs. When the Warner brothers began

renting films he inspected the pictures that were being considered, and it was on his judgment that decisions were made. Ill-fortune came to the famous brothers in time, compelling them to separate, thus it was that Jack paid his first visit to Hollywood in search of a new career. Having learnt the essentials of the motion picture business, he began producing a series of Al St. John and Monty Banks comedies. After a time the brothers joined again and presented the world with *My Four Years in Germany*. It was due to Jack Warner's artistic and productive abilities that this film became a great success and laid the foundation of the Warner Brothers' present position in the motion picture industry. Having found that direction was his true vocation, he thereafter took an interest in all subsequent productions. Having established themselves, the Warner Brothers opened a studio on the West Coast of America, which was again mainly under the control of the youngest brother. He was later called to Hollywood to participate in the development of the Vitaphone Company which was inaugurated at the time when talkies were causing a revolution in the motion picture industry. It is due to his guidance that the interests of this company have been promoted to their present influential position in the motion picture world.

**WEST,** Roland. B. Cleveland, Ohio, 1887. M. Jewel Carmen.

The motion picture business had not even been remotely heard of when Roland West turned his attention to theatricals. He began as an actor and achieved a certain amount of success in this direction. Before he was to produce his first picture—*Lost Souls*, with Joseph Schenck—he was to be playwright, director and producer of stage plays. With Joseph Schenck he chose to make himself responsible for the creative side of the business rather than take an interest in finance. During those days he made many successful films, among them *De Luxe Annie*, with Norma Talmadge. Left the motion-picture business for a period of two years to produce *The Unknown Purple* on the legitimate stage. On his return to Hollywood was offered the post of associate producer by United Artists. Among his more successful and recent productions are *The Monster*, *The Bat*, *The Dove* and *Alibi*.

**WILCOX,** Herbert. B. Cork, Ireland. 1892. Ed. Brighton. Dark hair, blue eyes.

After demobilization from the Army in 1919 began to take an active interest in the British motion picture industry. Was at first secretary and director of Astra films and is now a director and one of the most active personalities in British and Dominion Film Corporation Limited, which has its studios (one of the most up-to-date in Europe) at Elstree. One of his greatest productions, *Good Night Vienna* (B. & D.), starring Jack Buchanan, met with world-wide success. Other films directed by him include *Chu Chin Chow*, *Nell Gwyn*, *Pompadour*, *Dawn*, and *Carnival* (B. & D.).

**WOOLFE,** C. M.

Associated with the Ostrer Brothers in their film ventures First took an active interest in this country's motion picture industry in 1919, when, as a partner in W. & F. Film Service, Ltd., he was successful with his exploitation of Harold Lloyd comedies. Is one of the men to whom great credit is due for the progress made by British films since the War. Is now deputy chairman and joint managing director of Gaumont-British Picture Corporation, Ltd., and managing director of W. & F. Film Service, Ltd.

**ZANUCK,** Darryl. B. Wahoo, Neb. Brown hair, blue-grey eyes. Ht. 5 ft. 7½ in. Wt. 9 st. 4 lb. Ed. Oakdale, Neb. High School. M. Virginia Fox; one daughter, b. Aug. 28, 1931.

During his career has been associate executive in charge of Warner Bros. pictures, general production chief, and chief executive in charge of all productions also for the same company. Among the many successful films which have come under his supervision are *Singing Fool*, *Noah's Ark* and *My Man*.

**ZUKOR,** Adolph. B. Hungary, about 1874. Grey hair. Ht. 5 ft. 3 in. Married; one son.

Journeyed to the United States when fifteen years of age and there began his business career in the fur trade. Later, an experiment with one of the early "flicks" with which he toured about the country led him to take a much more active interest in this new form of entertainment, with the result that he began making full-length films and concentrating on creating his own stars (one of them being Mary Pickford). This, it can be said with little exaggeration, set an example upon which much of Hollywood's present prosperity and success is based. Is president of the Paramount Company, formed by him in 1912.

# WAYS TO FILM SUCCESS

*It is the constant dream of many hundreds of people to achieve fame and fortune as stars in motion pictures ; as constantly the question "How?" is being asked. The Editors of THE WORLD FILM ENCYCLOPEDIA invited six successful players to recount the means by which they attained their positions. The narratives are diverse enough to prove that there is no royal road ; that hard work, determination, and a proportion of good luck have played parts in their achievements.*

## "I WAS BROKE"—by RONALD COLMAN

*(United Artists' Player)*

MY father gave me my first glimpse of the films. I was eleven when we went together to the old Earl's Court Exhibition. It was a catchpenny show—bands, whirligigs, fortune-tellers, coconut shies ; all the antique dreamland of plaster and paint, noise and laughter. There was one new attraction with a sign over its cavernous entrance. It read : "Animated Pictures."

We went in. Dark and stuffy as the interior was, I remember that it seemed doubly black and awful when I caught sight of the screen. They were showing an express train which came rushing out of the tunnel straight at us. A pianist played some bass chords, a drummer wildly rubbed together two pieces of sandpaper. I was as good as tied to the railway track. That was the first film I ever saw.

It was years later, after I had worked variously in a shipping office, in the Army during the war, and on the stage, that I first found myself before a film camera. After having been invalided out of the Army in 1916, I had to do something and the stage, in which I had always been interested as an amateur, seemed obvious.

I was playing in *Damaged Goods* when George Dewhurst, one of the pioneers of the British cinema, came into my dressing-room on a memorable evening. "I am going to make a two-reel comedy," he told me, "and I want you for the star juvenile part. It will give you a fortnight's work."

"Who wrote it?" I asked.

"I did," replied George, "and I am going to direct it, too. And I'm going to be the cameraman as well! It will be good."

Up till then I had never had the slightest notion of such a thing as acting in a film. But I said : "How much do I get?"

"Well," said George, "it's the leading part. I want to do the right thing by you. I'll pay you a pound a day, not counting Sundays."

The offer became a serious proposition at once. I well remember how I tried to be calm before this capitalist and to accept carelessly. Miss Phyllis Titmuss, who was so successful on the London stage, was engaged to play

opposite me. We had one vacant room in a house rigged up as a studio, and when we wanted to change some interior scene, I found I had also to play the leading part in moving the furniture around. It took a lot of moving, too, to make the room look like a different one!

I believe that film was never shown. It was just as well. If I had seen myself on the screen, I don't think I could have withstood the shock. As for George, he was a man of iron under any conditions.

A few weeks later, another cinema frontiersman approached me. He said:

"Are you good in pictures?"

"Great!" said I.

"How many have you made?"

"One!"

"What salary do you expect?"

"Thirty pounds a week."

"I'll give you six."

"Done!" I cried—and almost embraced him.

After this I began to play odd parts—and sometimes leading ones—fairly often, but for another three years my main interest was the stage. Then Cecil Hepworth persuaded me to give my whole time to pictures and, with him, I made *A Son of David*. It was in this film that I had my first look at my screen shadow. It was dreadful!

However, I persevered—though I admit I was a very bad actor in those early films. Finally, in 1920, when the unemployment problem was becoming the biggest question of the day, I decided to take what few shillings I had saved and sail to America. Several film managers had given me notes of introduction to American picture people, including D. W. Griffith and Jules Brulatour.

New York—that golden gate—proved to be effectively locked. I found all the New York studios closed, as a result of the bad slump in business. My money was soon gone; my letters of introduction could not be presented at the barred doors of the film studios and I found a return to the stage imperative. Eventually I got a part in the touring company of *East is West*, and that tour took us right across the United States to Los Angeles.

### Like Valentino

Would it be any easier to get a film part in California than in England and New York? I headed for the cinema studios; I haunted Hollywood; but I had no introductions there and I could not even get in.

I found an agent, told him what I had done, and asked him: "Do you think there might be a chance for me in Hollywood?"

"I wonder!" said he.

Just that. Nothing more. And I walked out.

I had my first chance in American films because two people thought I looked like Valentino. They were Henry King, the film director, and Lillian Gish. They were planning to film *The White Sister* and wanted an actor who looked like an Italian—me! So the road was open. With Miss Gish and Henry King to help me, I found *The White Sister* the greatest acting experience I had ever been through. Whatever doubts I had about my devotion to pictures were dispelled. This was to be my field.

# "I OWE IT TO MY HUSBAND"

## —by BARBARA STANWYCK

*(Warner Brothers Star)*

I OWE to my husband the fact that I am a film star. In these days of modern marriages and feminine independence that statement sounds to many people a little fantastic ; but that is the way it happened.

The story starts some time back when I spent my time kicking a leg for the amusement of the patrons of Texas Guinan's famous night club in New York. They called me by my real name—Ruby Stevens—in those days.

One night Frank Fay, one of Broadway's greatest stars, walked in. I admired him from a distance, but it seemed hardly likely that we should ever meet ; and yet, before very long Ruby Stevens had become Mrs. Frank Fay. Before very much longer she had also become Barbara Stanwyck, and Frank managed to get me the job of leading lady in the play *Burlesque*. For a year or two we were content with the successes that both of us gained on Broadway, but then came the revolutionizing of the film industry by the introduction of talking pictures, back in 1929.

With everything in the melting-pot, Hollywood was eager for stage talent. They needed actors and actresses who knew how to put emotion, tragedy, laughter, into the spoken word. One by one, all the greatest Broadway stars were offered contracts. Of course, Frank was one of the number, and he accepted a job with Joseph Schenck.

Meanwhile we were appearing at the Club Richman in New York, and one evening I was invited over to the table of a strange young man, who told me his name was Irving Thalberg ; that he was from Hollywood ; that my work interested him ; and that he wondered if I had ever thought of working in pictures. The name Thalberg meant little or nothing to me, and I told him casually that, as Frank was due on the West Coast quite soon, I should probably go with him. I even promised airily enough to drop around and see him at the M.G.M. Studios some time. That was all I knew of Hollywood when we eventually left for film headquarters.

While Frank was making musicial pictures like *The Show of Shows*, I managed to secure a part in *The Locked Door* with Rod la Rocque. That film was so bad it nearly locked the door of my screen future. I began to hate Hollywood. After a long time Warner Bros. gave me a test. I still hated Hollywood ; was bewildered and confused by it. My test was as much a failure as my first screen effort.

It was then that Frank Fay's hand went to the moulding of my career. Without telling me—and I did not find out for a long time afterwards—he went to Harry Cohn, chief of Columbia Pictures, and offered to pay my salary and the cost of dressing me if only they would give me a chance. They did give me a chance, although they refused Frank's offer, and I played with little more than medium success in an unimportant film. I was still unenthusiastic about Hollywood and quite ready to return to the old happy days in New York ; but Frank was still fighting on my behalf.

When he heard that another picture was being prepared by Columbia he tackled Frank Capra and fought, argued, demanded that I should be

given the leading part. He showed them bits from my previous films; he dared them to deny that I was capable of playing an emotional role. Eventually he persuaded them. And Capra cast me as lead in *Ladies of Leisure.*

It was that part which gave me my first taste of success and determined me to remain in Hollywood. It was that part which secured for me more and more roles and, now, a starring contract with Warner Bros. And it was my husband, Frank Fay, whom I have to thank for the chance. It is Frank to whom I owe all the success that has come my way.

## "I WAS SIGHT-SEEING"

—by HAROLD HUTH

*(Gainsborough and British Lion Player)*

ANYONE who, reading this, hopes to get into films by copying my example, would be well advised to make up his mind a little sooner in life than I did. I had spent eighteen years in the motor trade before I even thought of facing the camera. In fact, I didn't think about it at all until one afternoon, when I was taken to look over the Gainsborough Studios on a sight-seeing tour.

It may seem strange to those who know me now as a stage and film actor to think that I spent all those years doing something quite different. It will seem even more strange when I tell you how closely I have always been in touch with the acting profession. I have an aunt, Miss Eva Moore, an uncle, H. V. Esmond, a cousin, Jill Esmond, and another cousin, Roland Pertwee, who are all well known in the theatre.

It was Roland, novelist and playwright, who was finally responsible for my side-step into films. He came along one day and asked if I would like to see a film studio, an invitation which I eagerly accepted. We drove out to Islington where T. Hayes Hunter was making *One of the Best.*

At first I was not particularly interested in the acting or the production. What fascinated my mechanical mind was all the complicated mechanism and electric paraphernalia which was used for lighting the studio. It was quite by chance, during a break in his work, that Hayes Hunter strolled across, looked me up and down, and asked if I would like to play a small part. He thought, apparently, that I looked rather military and he wanted someone to wear a uniform. I remember thinking that it was rather a joke at first but, by the end of the day, my imagination was caught by it all. I determined to let someone else carry on motor engineering for the future. My time should be given to the cinema.

As things turned out in those first years, most of my time was given to the stage and it was here that I first attained any prominence, playing with Fay Compton in *Dishonoured Lady.* Later I had a part in the stage production of *The Outsider,* when it was revived at the Apollo Theatre in 1930. It was this part that brought me back full circle into films again. Harry Lachman was to direct the screen version of the play, and I suppose he found it pretty obvious to cast me in the same part that I had so recently filled in the West End.

It was early in 1932 that Sinclair Hill put me into *The First Mrs. Fraser* to play opposite Joan Barry, and it is from that moment that I personally feel my successful screen career should date, for it was then that I began to feel an ease and certainty in my work. Joan is sympathetic, charming, altogether delightful, and playing opposite her made the weeks spent on *The First Mrs. Fraser* an uninterrupted pleasure. Since then we have been cast together several times, notably in the British Lion film *Sally Bishop*, and I hope that our partnership will continue far into the future.

I entered films by chance ; I returned to them by hard work and study in the theatre ; and I hope to remain in them for the pleasure that the work gives me.

## "I WAS AN ARTIST'S MODEL"

### —by GWILI ANDRE

*(Radio Player)*

HERE I am in Hollywood where, they tell me, I have been an immediate success. They tell me I am another Garbo. They tell me I am another Dietrich. They tell me I am a star.

Personally I am a little dazed. It has all been so rushed and rather like a dream, this excursion from the life I used to lead in New York into the glare and hustle of the world of films. A few months ago my life consisted of staying still for long periods. Now I seem to do nothing but move about the whole time. A few months ago I was an artist's model ; now I am a film artiste.

If there is a royal road to success on the films I suppose I have trodden it, but I am afraid it is not one along which others can follow, unless they, too, can command the colossal shares of good fortune which first put my feet on the way.

I belong by birth and upbringing to the world of art and artists. I was born in Copenhagen and lived for years with my father who is a jeweller and quite a successful painter. I cannot tell you how often he used to do portraits and sketches of me, but I grew quite used to " sitting " as his model during the years of my childhood. Then, a little over three years ago an aunt of mine, who lives in Florida, invited me to stay. I jumped at the invitation and, after some months of playing in the sun, my aunt took me to New York.

Quite soon I had made up my mind to remain there, and I looked for work. The one thing I knew was how to sit still, and so I was able to get jobs modelling for artists. In a short time my days were fully occupied with this work, and I suppose my face and figure have appeared on the covers of most American magazines. There is good money to be earned in this way. Not long before I came to Hollywood I was making as much as 500 dollars a week. Indeed, I suppose it was only the thirst for new adventure and new experience that made me accept the movie offer when it did come, for the rewards were not so great.

In America they have a term " take you for a ride," which comes from gangster slang and means that one is taken on a trip against one's will (usually with an unpleasant ending). I was " taken for a ride "

into the talking pictures, but the ending has been more pleasant than one who knew nothing about acting or talkies had any right to expect.

I had no dreams and no ambitions to go on the films. I love New York and the life on Broadway and Fifth Avenue. One night I was at the Central Park Casino with a party. In walked a man who was well known to everyone but me as a big executive in Radio Pictures. Within a few hours he had offered me a contract to study for pictures in Hollywood. I could have been no more surprised if he had walked in and offered me the Koh-i-noor diamond.

At the end of January I signed a contract with David Selznick, and at the end of February they had cast me as leading lady to Richard Dix in *The Roar of the Dragon*. This was another piece of colossal good fortune, for there is a saying in Hollywood that it is lucky to play opposite Richard Dix. There is something about him which helps a novice, and Hollywood youngsters all long to be in his pictures. I know why.

Dix taught me more in the few weeks spent on making that picture than all the directors, assistant-directors, camera-men, make-up artists and other experts had instilled in me during the weeks of training. Though I cannot thank him for the fact that I ever came to Hollywood it is entirely due to his help that I shall stay here.

## "I DID IT BY ACCIDENT"

### —by RICHARD ARLEN

*(Paramount Player)*

LITERALLY, I got into pictures by accident; in fact, I was carried in on a stretcher.

I had left America before she entered the fighting, to enlist as a member of the Canadian Flying Corps. I had been to France; I had fought; and in 1919 I found myself free, white and twenty. A little too free, indeed, because even in those spacious days livings were not so easy to pick up. For a time the Texas oilfields gave me some sort of existence, but eventually I arrived in Hollywood with just twenty-two dollars and quite a lot of hope. It really is lucky that hope springs so eternally, because I was down to my last cent while making the rounds of the studios. For three weeks, indeed, I could allow myself only fourteen cents a day as living expenses.

Practically my last dish of pork and beans had gone when some kindly being gave me a job on the Paramount lot. I had been striving to break my way into films with dreams of starring parts and bright lights; I was in films all right, but my job was in one of the film laboratories and consisted largely of delivering messages on a motor-cycle.

That machine was the indirect author of my eventual success. I was speeding down one of the "streets" in the Paramount Studios when I achieved a wonderful skid and ended up in a heap against the wall with a broken leg. There is a hospital on the Paramount lot, and they took me there. I don't know what guiding star brought one of the casting directors to my bedside, but there he arrived, and I suppose it was sympathy more than anything else which prompted him to promise me a job as an extra when I recovered.

Within a few weeks I was started at the usual extra pay of a few dollars per day's work. I was in films, but only just. There were many weary months, but eventually someone else took a look at me, failed to laugh, and there I was, with a featured role in *Vengeance of the Deep*; quite soon afterwards there I was again with a rather larger part in *In the Name of Love*; and almost immediately afterwards Paramount gave me a contract.

They cast me as leading man in *Volcano*, tried me for eight days, lost their patience, and I was out.

It is thanks only to Jobyna Ralston, now my wife, that I did not quit the pictures. She blamed me for even thinking of it, until I determined to fight on and win. I fought on and began to find more and better parts. In the end they gave me that role in *Wings* which established me; and incidentally the role which made it possible for me to marry Jobyna, which I did immediately after the production was finished.

I have never regretted making my career in films, and I intend staying in films for a long time. They may have carried me in on a stretcher, but they'll have to take me out in a bathchair!

## "I WON A COMPETITION"

### —by MOLLY LAMONT

*(British International Picture Player)*

"ONE—two—three—hop; one—two—three—point the toe, so—hop."

These words were part of my daily life only two and a half years ago. To-day, when in moments of retrospect I consider all that has passed, they seem the echoes from a past as distant as a former existence.

At seventeen I was a teacher of dancing to all the young hopefuls of Scotborough, a suburb of Durban; to-day I am a film star at Elstree, the Hollywood of the British Empire.

Much luck, some considerable effort, and constant hard work are responsible for my metamorphosis, which began with a competition organized by a South African newspaper to find a girl who should worthily represent the Dominion in British filmdom. Many friends prevailed upon me to submit a photograph. In order to stand some chance against the beauties for which South Africa is famous, I posed in a dramatic attitude with dishevelled hair and terror-stricken eyes. Despite the strategy, I was the most dumbfounded female in Africa when I was declared the winner. The prize was a year's contract with British International Pictures and all expenses from Africa to Elstree, the return fare being deposited against my failure to make good.

My arrival in England is unforgettable, particularly when contrasted with my leave-taking from Durban, amid cheering multitudes, showers of flowers, flying bunting and blaring bands. I had left home as good as a star already; I arrived at Southampton in a freezing wind, dense fog and splendid isolation. Representatives of British International Pictures greeted me kindly, but England was blissfully unconscious of my presence.

PLATE 25

ELISSA LANDI at the gate of her beautiful Hollywood home.

PLATE 26

MARIE DRESSLER'S house with its glorious sub-tropical creepers.

M.G.M.

PLATE 27

M.G.M.

COLLEEN MOORE at the swimming pool of her home.

*Fox*

MARION NIXON'S home is luxuriously furnished.

There were no bands, no flowers and no cheers. My mother and sister and I clung to each other, strangers in a strange land.

As soon as I had recovered from the journey, I made my first test. It was as nerve-racking an ordeal as any ever devised by the Spanish Inquisition. I look back now on hours of elocution lessons ; on arduous days spent in training as an " extra " ; on long periods of total immobility while experiments were made for make-up ; on anxious and sleepless nights given over to pondering possible failure, while days in the studio were spent in badgering directors to give me a chance.

There are, however, other recollections which compensate ; my first line ; my first small part as a maid ; my first heroine role ; my first leading part ; my first Press notice ; my first specially designed gown ; not to mention my first glance in a mirror after I had been turned from a brunette to a golden blonde at the command of Jacqueline Logan and Mary Field ; directors of *Strictly Business* ; and then my first starring role opposite Gene Gerrard.

Still more thrilling is the thought that a competition winner—and one from a distant country at that—has achieved an annual renewal of contract each of the three years that she has been here.

Yes. I have had a very successful start, and a very fortunate one. I can feel my feet placed more firmly on the ladder that leads to the height of film fame. Yet do not imagine that I feel over-confident, for there are many influences in a British film studio to counteract the swelling head. The people about one would soon tease away boastfulness ; moreover, I am my own severest critic, although South Africa must run me rather close, as witness the solitary reference made in the South African Press to my small effort in *Uneasy Virtue*. I played as a maid, the first of my early roles, which was seen some time later at home. It was their first opportunity of discussing my film prospects, but their comments were confined to one curt phrase : " She sneezes well."

# Players' Addresses At A Glance

## A

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| Adair, Janice | 5, Broadhurst Gardens, Hampstead, London, N.W.6. |
| Adoree, Rene | M.G.M. Studios, Culver City, Cal. |
| Ainley, Henry | 30, Cambridge Terrace, London, W.2. |
| Aked, Muriel | 17, Kildare Terrace, London, W.2. |
| Alberni, Luis | c/o Warner Bros. Studios, Burbank, Cal. |
| Albers, Hans | Berlin, W.9, Lenáestrasse 7, Germany. |
| Albertson, Frank | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Albright, Hardie | Warner Bros. Studios, Burbank, Cal. |
| Alexander, Ben | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Allan, Elizabeth | c/o W. J. O'Bryen, 27, Old Bond St., London, W.1. |
| Allen, Adrianne | 21, Wilton Crescent, London, S.W.1. |
| Allen, Theresa | c/o Warner Bros. Studios, Burbank, Cal. |
| Alvarado, Don | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Amann, Betty | c/o B.I.P. Studios, Elstree, Herts. |
| Ames, Adrienne | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Andra, Fern | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Andre, Gwili | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Angel, Heather | 31, Hertford St., Mayfair, London, W.1. |
| Angelus, Muriel | 4a, Alexandra Court, London, S.W.7. |
| Apfel, Oscar | c/o Warner Bros. Studios, Burbank, Cal. |
| Arbuckle, Roscoe | c/o Warner Bros. Studios, Burbank, Cal. |
| Arlen, Richard | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Arledge, John | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Arliss, George | Warner Bros. Studios, Burbank, Cal. |
| Armetta, Henry | c/o M.G.M. Studios, Culver City, Cal. |
| Armstrong, Robert | Radio Pictures Studios, 780 Gower St., Hollywood, Cal. |
| Arthur, Geo. K. | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Arthur, Jean | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Arthur, Johnny | c/o First National Studios, Burbank, Cal. |
| Asther, Nils | M.G.M. Studios, Culver City, Cal. |
| Astor, Gertrude | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Astor, Mary | 1228, Crescent Heights, Hollywood, Cal. |

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| Ates, Roscoe | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Atwill, Lionel | 125, East 50th Street, New York City, U.S.A. |
| Auer, Mischa | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Ault, Marie | 100, Bedford Court Mansions, London, W.C.1. |
| Austin, William | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Ayres, Lew | Universal Studios, Universal City, Cal. |
| Ayrton, Randle | White Cottage, Gills Hill, Radlett, Herts. |

## B

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| Baclanova, Olga | c/o M.G.M. Studios, Culver City, Cal. |
| Bacon, Irving | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Baddeley, Angela | 4, Holmbush Rd., London, S.W.15. |
| Bakewell, William | M.G.M. Studios, Culver City, Cal. |
| Bancroft, George | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Bankhead, Tallulah | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Banks, Leslie | 32, Well Walk, London, N.W.3. |
| Banks, Monty | c/o B.I.P. Studios, Elstree, Herts. |
| Banky, Vilma | 7056, Lanewood Avenue, Hollywood, Cal. |
| Bannerman, Margaret | Bella Vista, Bourne End, Bucks. |
| Bannister, Harry | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Barbier, George | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Baring, Norah | c/o B.I.P. Studios, Elstree, Herts. |
| Barnes, Binnie | Flat 7, 36, Buckingham Gate, London, S.W.1. |
| Barnett, Vincent | Warner Bros. Studios, Burbank, Cal. |
| Barraud, George | 4, Queen Street, London, W.1. |
| Barrie, Phyllis | c/o United Artists, 1041, N. Formosa Ave., Hollywood, Cal. |
| Barrie, Wendy | c/o London Film Productions, Ltd., 22, Grosvenor Street, London, W.1. |
| Barry, Joan | 86, Piccadilly, London, W.1. |
| Barrymore, John | 6, Tower Road, Hollywood, Cal. |
| Barrymore, Lionel | M.G.M. Studios, Culver City, Cal. |
| Barthelmess, Richard | First National Studios, Burbank, Cal. |
| Bartlam, Dorothy | 12, Hays Mews, London, W.1. |
| Baskcomb, A. W. | 13, Lyndale Ave., Finchley Rd., London, N.W.2. |
| Basquette, Lina | 168, N. Mansfield St., Hollywood, Cal. |
| Batten, John | c/o B.I.P. Studios, Elstree, Herts. |
| Baxter, Jane | 42, Elvaston Place, London, S.W.7. |
| Baxter, Warner | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Beaumont, Diana | 10, Mallord Street, London, S.W.3. |
| Beaumont, Lucy | c/o Columbia Studios, 1438, N. Gower St., Hollywood, Cal. |

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| Beaver, Louise | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Beebe, Marjorie | Mack Sennett Studios, Studio City, N. Hollywood, Cal. |
| Beery, Noah | c/o Warner Bros. Studios, Burbank, Cal. |
| Beery, Noah, Jun. | c/o Universal Studios, Universal City, Cal. |
| Beery, Wallace | M.G.M. Studios, Culver City, Cal. |
| Bell, Rex | Rancho Clarito, California, U.S.A. |
| Bellamy, Madge | 6912, Hollywood Boulevard, Hollywood, Cal. |
| Bellamy, Ralph | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Belmore, Lionel | c/o Warner Bros. Studios, Burbank, Cal. |
| Bennett, Constance | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Bennett, Enid | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Bennett, Joan | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Bennett, Leila | c/o Warner Bros. Studios, Burbank, Cal. |
| Bennett, Richard | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Beranger, Andre | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Best, Edna | 16a, John St., Adelphi, London, W.C.2. |
| Bevan, Isla | 4, Chester Terrace, Regent's Park, London, N.W.1. |
| Bickford, Charles | M.G.M. Studios, Culver City, Cal. |
| Bird, Richard | c/o A.R.P. Studios, Ealing, London, W.5. |
| Birrell, Tala | Universal Studios, Universal City, Cal. |
| Blackmer, Sidney | c/o First National Studios, Burbank, Cal. |
| Blackwell, Carlyle | c/o Gainsborough Studios, Poole St., Islington. N.1. |
| Blandick, Clara | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Blane, Sally | Universal Picture Studios, Universal City, Cal. |
| Blondell, Joan | c/o Warner Bros. Studios, Burbank, Cal. |
| Blue, Monte | c/o Warner Bros. Studios, Burbank, Cal. |
| Blythe, Betty | c/o Warner Bros. Studios, Burbank, Cal. |
| Boardman, Eleanor | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Bogart, Humphrey | c/o Warner Bros. Studios, Burbank, Cal. |
| Boland, Mary | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Boles, John | Universal Studios, Universal City, Cal. |
| Bond, Lillian | 152, Peck Drive, Hollywood, Cal. |
| Booth, Edwina | c/o Paramount Studios, 5451, Marathon Street, Hollywood, Cal. |
| Bosworth, Hobart | 613, Taft Building, Hollywood, Cal. |
| Bouchier, Dorothy | 16, Moreland Ct., Lyndale Ave., London, N.W.2. |
| Bow, Clara | 512, Bedford Drive, Hollywood, Cal. |
| Boyd, Dorothy | 19, Great Russell Mansions, London, W.C.1. |
| Boyd, William (Bill) | 525, Arden Drive, Hollywood, Cal. |
| Boyd, William (Stage) | Paramount Studios, 5451, Marathon Street, Hollywood, Cal. |

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| Braddell, Maurice | c/o London Film Productions, 22, Grosvenor Street, London, W.1. |
| Braithwaite, Lillian | Arts Theatre Club, 6, Gt. Newport Street, London, W.C.2. |
| Brantford, Mickie | 20, Wakeman's Hill, Kingsbury, London, N.W.9. |
| Breese, Edmund | Edmund Breese Farm, Norwalk, Conn. U.S.A. |
| Brendel, El | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Brent, Evelyn | 316, Rossmore Ave., Hollywood, Cal. |
| Brent, George | First National Studios, Burbank, Cal. |
| Breon, Edmund | Green Room Club, 46, Leicester Square, London, W.C.2. |
| Brian, Mary | 1424, Crescent Heights Boulevard, Hollywood, Cal. |
| Brice, Fanny | c/o United Artists, 1041, N. Formosa Av., Hollywood, Cal. |
| Brisson, Carl | Ten Trees, Boreham Wood, Elstree. |
| Britton, Florence | Samuel Goldwyn Studios, 7210, Santa Monica Boulevard, Hollywood, Cal. |
| Brody, Estelle | B.I.P. Studios, Elstree, Herts. |
| Bronson, Betty | c/o Monogram Studios, 6048, Sunset Boulevard, Hollywood, Cal. |
| Brook, Clive | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Brooks, Louise | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Brophy, Edward | c/o M.G.M. Studios, Culver City, Cal. |
| Brough, Mary | Aldwych Theatre, Aldwych, London, W.C.2. |
| Brown, Joe E. | First National Studios, Burbank, Cal. |
| Brown, John Mack | 1119, Calle Vista Drive, Hollywood, Cal. |
| Brown, Tom | Universal Studios, Universal City, Cal. |
| Bruce, Nigel | 25, Willow Road, London, N.W.3. |
| Bruce, Tony | 28, Yeomans Row, London, S.W.3. |
| Bruce, Virginia | M.G.M. Studios, Culver City, Cal. |
| Buchanan, Jack | Princes Chambers, Coventry St., London, W.1. |
| Burgess, Dorothy | c/o Warner Bros. Studios, Burbank, Cal. |
| Busch, Mae | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Bushell, Anthony | 1509, North Vine St., Hollywood, Cal. |
| Bushman, Francis X. | 2022, Grace Av., Hollywood, Cal. |
| Bushman, Francis X, Jun. | c/o Radio Pictures Studios, 780 Gower St. Hollywood, Cal. |
| Byron, George | c/o Tec-Art Studios, 5630, Melrose Ave., Hollywood, Cal. |
| Byron, Marion | c/o Paramount Studios, 5451, Marathon St., Hollywood Cal. |
| Byron, Walter | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |

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| Cabot, Bruce | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |

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| Cagney, James | 1316, Hayworth Ave., Hollywood, Cal. |
| Calthrop, Donald | 30, Charlotte Street, London, W.1. |
| Calvert, E. H. | c/o M.G.M. Studios, Culver City, Cal. |
| Campbell, Colin | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Cantor, Eddie | Samuel Goldwyn Studios, 7210, Santa Monica Boulevard, Hollywood, Cal. |
| Carey, Harry | c/o M.G.M. Studios, Culver City, Cal. |
| Carol, Sue | c/o Monogram Studios, 6048, Sunset Boulevard, Los Angeles, Cal. |
| Carr, Alexander | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood,, Cal. |
| Carrillo, Leo | 570, N. Rossmore Avenue, Hollywood, Cal. |
| Carroll, Madeleine | 3, Mansfield Street, London, W.1. |
| Carroll, Nancy | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Carver, Kathryn | c/o Warner Bros. Studios, Burbank, Cal. |
| Carver, Louise | c/o Warner Bros. Studios, Burbank, Cal. |
| Casson, Ann | 74, Oakley Street, London, S.W.3. |
| Catlett, Walter | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Cavanagh, Paul | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Cawthorn, Joseph | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Cellier, Frank | 115, Strawberry Vale, Twickenham, Middlesex. |
| Chaliapin | c/o L. G. Sharpe, Panton House, 25, Haymarket, S.W.1. |
| Chandler, Helen | 1509, North Vine Street, Hollywood, Cal. |
| Chaney, Creighton | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Chaplin, Charles | United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Chase, Charley | Hal Roach Studios, Culver City, Cal. |
| Chatterton, Ruth | Warner Bros. Studios, Burbank, Cal. |
| Chee-ak | Universal Studios, Universal City, Cal. |
| Cherrill, Virginia | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Chevalier, Maurice | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Chevret, Lita | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Christy, Dorothy | 2062, North Vine Street, Hollywood, Cal. |
| Chrystall, Belle | c/o B.I.P. Studios, Elstree, Herts. |
| Churchill, Marguerite | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Claire, Bernice | c/o First National Studios, Burbank, Cal. |
| Claire, Ina | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Clare, Mary | Little Warley Hall, Little Warley, Essex. |
| Clarence, O. B. | 28, Wycombe Gardens, Golders Green, N.W.11. |
| Clark, Harvey | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |

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| Clarke, Mae | Universal Picture Studios, Universal City, Cal. |
| Clarke-Smith, D. A. | Frithwald, Chertsey, Surrey. |
| Clive, Colin | 66, Gloucester Place, London, W.1. |
| Clyde, Andy | Mack Sennett Studios, Studio City, N. Hollywood, Cal. |
| Clyde, June | Universal Studios, Universal City, Cal. |
| Cody, Lew | 1509, North Vine St., Hollywood. |
| Coghlan, Junior | c/o First National Studios, Burbank, Cal. |
| Colbert, Claudette | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Collier, William, Jun. | c/o Universal Studios, Universal City, Cal. |
| Collier, William, Sen. | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Collyer, June | 2062, North Vine Street, Hollywood, Cal. |
| Colman, Ronald | United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Compson, Betty | 7313, Hollywood Boulevard, Hollywood, Cal. |
| Compton, Fay | 35a, Mecklenburgh Square, London, W.C.1. |
| Compton, Juliette | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Conklin, Chester | c/o First National Studios, Burbank, Cal. |
| Conroy, Frank | 3, Sheridan Sq., New York City, U.S.A. |
| Conti, Albert | c/o M.G.M. Studios, Culver City, Cal. |
| Coogan, Jackie | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Coogan, Robert | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Cook, Clyde | c/o M.G.M. Studios, Culver City, Cal. |
| Cook, Donald | Warner Bros. Studios, Burbank, Cal. |
| Coombe, Carol | c/o Westminster Films, Ltd., 186, Wardour St., London, W.1. |
| Cooper, Gary | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Cooper, Jackie | M.G.M. Studios, Culver City, Cal. |
| Cooper, Richard | Gayton Corner, Harrow. |
| Corbett, Leonora | 12, Welbeck Street, London, W.1. |
| Corbin, Virginia Lee | c/o Columbia Studios, 1438, Gower St., Hollywood, Cal. |
| Corda, Maria | c/o First National Studios, Burbank, Cal. |
| Cortez, Ricardo | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Costello, Dolores | First National Studios, Burbank, Cal. |
| Costello, Helene | c/o Warner Bros. Studios, Burbank, Cal. |
| Courtneidge, Cicely | 43, Curzon Street, London, W.1. |
| Cramer, Richard | c/o M.G.M. Studios, Culver City, Cal. |
| Crane, Phyllis | c/o M.G.M. Studios, Culver City, Cal. |
| Crawford, Joan | M.G.M. Studios, Culver City, Cal. |
| Crawford, Kathryn | M.G.M. Studios, Culver City, Cal. |
| Crews, Laura Hope | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Cromwell, Richard | Columbia Studios, 1438, Gower St., Hollywood, Cal. |

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| Cummings, Constance | Columbia Pictures Studios, 1438, Gower St., Hollywood, Cal. |
| Currie, Clive | Green Room Club, 46, Leicester Sq., London, W.C.2. |

## D

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| Dade, Frances | 1839, Taft Avenue, Hollywood, Cal. |
| Dagover, Lil | Warner Bros. Studios, Burbank, Cal. |
| Damita, Lily | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Dane, Karl | c/o M.G.M. Studios, Culver City, Cal. |
| Daniels, Bebe | 1018, Beach Road, Hollywood, Cal. |
| D'Arcy, Roy | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Darro, Frankie | c/o Warner Bros. Studios, Burbank, Cal. |
| Darrow, John | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Davenport, A. Bromley | 24, Pelham St., London, S.W.7. |
| Davies, Marion | M.G.M. Studios, Culver City, Cal. |
| Davis, Bette | c/o Warner Bros. Studios, Burbank, Cal. |
| D'Avril, Yola | c/o Warner Bros. Studios, Burbank, Cal. |
| Day, Alice | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Day, Marceline | c/o Monogram Studios, 6048, Sunset Boulevard, Los Angeles, Cal. |
| De Brulier, Nigel | c/o First National Studios, Burbank, Cal. |
| Dee, Frances | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Delaney, Charles | c/o First National Studios, Burbank, Cal. |
| Dell, Claudia | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Del Rio, Dolores | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Delroy, Irene | c/o First National Studios, Burbank, Cal. |
| Denny, Reginald | 2060, N. Vine St., Hollywood, Cal. |
| Devine, Andy | c/o Universal Studios, Universal City, Cal. |
| Dietrich, Marlene | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Digges, Dudley | Warner Bros. Studios, Burbank, Cal. |
| Dillaway, Donald | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Dinehart, Allan | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Dix, Dorothy | 20a, Alfred Place, London, S.W.7. |
| Dix, Richard | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Dixon, Adele | 39, Elvaston Place, London, S.W.7. |
| Doble, Frances | 12, Queen's Gate Terrace, London, S.W.7. |
| Dodd, Claire | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Dolman, Richard | c/o A.R.P. Studios, Ealing, London, W.5. |

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| Donovan, Jack | c/o First National Studios, Burbank, Cal. |
| Doran, Mary | c/o Warner Bros. Studios, Burbank, Cal. |
| Dore, Adrianne | c/o Warner Bros. Studios, Burbank, Cal. |
| Dorsay, Fifi | 2062, North Vine St., Hollywood, Cal. |
| Douglas, Melvyn | c/o Universal Studios, Universal City, Cal. |
| Douglass, Kent | c/o M.G.M. Studios, Culver City, Cal. |
| Dove, Billie | 400, N. Citrus Ave., Hollywood, Cal. |
| Dresser, Louise | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Dressler, Marie | M.G.M. Studios, Culver City, Cal. |
| Du Maurier, Sir Gerald | Cannon Hall, Cannon Place, London, N.W.3. |
| Duncan, Arletta | Universal Studios, Universal City, Hollywood, Cal. |
| Duncan, Mary | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Duncan Sisters | c/o M.G.M. Studios, Culver City, Cal. |
| Dunn, Emma | c/o Warner Bros. Studios, Burbank, Cal. |
| Dunn, James | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Dunn, Josephine | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Dunne, Irene | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Durante, Jimmy | M.G.M. Studios, Culver City, Cal. |
| Durkin, Junior | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Dvorak, Ann | c/o Warner Bros. Studios, Burbank, Cal. |
| Dyall, Franklin | 132, Sloane Street, London, S.W.1. |

## E

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| Edwards, Cliff | M.G.M. Studios, Culver City, Cal. |
| Edwards, Henry | Gracious Pond, Chobham, Surrey. |
| Eilers, Sally | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Elliott, Frank | c/o First National Studios, Burbank, Cal. |
| Elsom, Isobel | 54, Eaton Mews South, London, S.W.1. |
| Emery, Gilbert | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Errol, Leon | c/o First National Studios, Burbank, Cal. |
| Erwin, Stuart | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Esmond, Jill | 13c Roland Gardens, S. Kensington, London. |
| Evans, Madge | M.G.M. Studios, Culver City, Cal. |
| Evans, Maurice | 8, John Street, Adelphi, London, W.C.2. |

## F

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| Fairbanks, Douglas | United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Fairbanks, Douglas, Jun. | c/o First National Studios, Burbank, Cal. |
| Fairbrother, Sydney | Chalkpits Kennels, Stringwell, Rickmansworth, Herts. |

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| Farley, Dot | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Farnum, William | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Farrell, Charles (British) | 8d, Sidmouth Parade, London, N.W.2. |
| Farrell, Charles | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Fay, Frank | c/o First National Studios, Burbank, Cal. |
| Fazenda, Louise | c/o Universal Studios, Universal City, Cal. |
| Fenton, Leslie | c/o Gaumont-British Studios, Lime Grove, Shepherd's Bush, London, W.12. |
| Ferris, Audrey | c/o Educational Studios, 7250, Santa Monica Boulevard, Los Angeles. |
| Fetchit, Stepin | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Fields, Gracie | Princes Chambers, Coventry Street, London, W.1. |
| Fields, Stanly | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Finlayson, James | c/o M.G.M. Studios, Culver City, Cal. |
| Fletcher, Bramwell | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Fontanne, Lynn | M.G.M. Studios, Culver City, Cal. |
| Forbes, Ralph | 1839, Taft Avenue, Hollywood, Cal. |
| Ford, Wallace | c/o M.G.M. Studios, Culver City, Cal. |
| Foster, Helen | Allied Studios, 5360, Melrose Ave., Hollywood, Cal. |
| Foster, Norman | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Fox, Sidney | Universal Pictures Studios, Universal City, Hollywood, Cal. |
| Foxe, Earle | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Francis, Alec B. | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Francis, Kay | Warner Bros. Studios, Burbank, Cal. |
| Francis, Noel | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Frederick, Pauline | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Freshman, William | c/o Gaumont-British Studios, Lime Grove, Shepherd's Bush, London, W.12. |
| Fritsch, Willy | Berlin-Dahlen, Bitterstrasse 12, Germany. |
| Froelich, Gustav | Berlin-Zehlendorf, Ziethenstr 3, Germany. |
| Fuller, Leslie | 16, Trentishoe Mansions, 90, Charing Cross Road, London, W.C.2. |

## G

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| Gable, Clark | M.G.M. Studios, Culver City, Cal. |
| Gadd, Renee | 17, South Street, Thurloe Square, S.W.7. |
| Gale, Roberta | Radio Pictures Studios, 780, Gower St., Hollywood Cal. |

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| Gallagher, Richard (Skeets) | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Garat, Henri | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Garbo, Greta | M.G.M. Studios, Culver City, Cal. |
| Gardner, Joan | 21, Daleham Gardens, London, N.W.3. |
| Garrick, John | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Gawthorne, Peter | c/o Gloria Swanson Productions, Film House, Wardour Street, London, W.1. |
| Gay, Maisie | British Lion Studios, Beaconsfield, Bucks. |
| Gaynor, Janet | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Gerrard, Gene | c/o British International Pictures, Elstree, Herts. |
| Gibson, Hoot | c/o Allied Studios, 5360, Melrose Ave., Hollywood. Cal. |
| Gibson, Wynne | Paramount Studios, 5451, Marathon St., Hollywood. Cal. |
| Gilbert, John | M.G.M. Studios, Culver City, Cal. |
| Gill, Basil | 31, Roehampton Lane, London, S.W.15. |
| Gillingwater, Claude | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Gish, Dorothy | 132, East 19th Street, New York City, U.S.A. |
| Gish, Lillian | 132, East 19th Street, New York City, U.S.A. |
| Gleason, James | 807, Alpine Drive, Hollywood, Cal. |
| Gleason, Lucille | c/o Universal Studios, Universal City, Cal. |
| Gleason, Russell | 1509, North Vine Street, Hollywood, Cal. |
| Gombell, Minna | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Goodner, Carol | 99, Mortimer Street, London, W.1. |
| Goodrich, Louis | 166, Clarence Gate Gardens, London, N.W.1. |
| Gordon, C. Henry | c/o M.G.M. Studios, Culver City, Cal. |
| Gott, Barbara | 39, Walton St., London, N.W.3. |
| Goudal, Jetta | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Grahame, Margot | 4, Clifton Gardens, Maida Vale, London. |
| Gran, Albert | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Granstedt, Greta | Samuel Goldwyn Studios, 7210, Santa Monica Boulevard, Hollywood, Cal. |
| Grant, Cary | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Grant, Lawrence | c/o M.G.M. Studios, Culver City, Cal. |
| Graves, Ralph | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Gray, Lawrence | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Green, Harry | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Green, Mitzi | c/o Radio Picture Studios, 780, Gower St., Hollywood, Cal. |
| Greenwood, Charlotte | M.G.M. Studios, Culver City, Cal. |
| Greet, Clare | 66, Elm Park Mansions, Chelsea, London, S.W.10. |

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| GREVILLE, Vanda | 22, Slower Road, London, W.14. |
| GREY, Anne | 4, Portsen Mews, Connaught Sq., London, W.2. |
| GREY, Shirley | Samuel Goldwyn Studios, 7210, Santa Monica Boulevard, Hollywood, Cal. |
| GRIFFITH, Corinne | c/o First National Studios, Burbank, Cal. |
| GROSSMITH, George | London Film Productions, 22, Grosvenor Street, London, W.1. |
| GROVE, Sybil | c/o Westminster Films, Ltd., 186, Wardour Street, London, W.1. |
| GULLIVER, Dorothy | c/o Radio Pictures Studios, 780, Gower Street, Hollywood, Cal. |
| GWENN, Edmund | 14, John Street, Adelphi, London, W.C.2. |

## H

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| HACKETT, Raymond | Lamb's Club, 130, West 44th Street, New York City. |
| HAINES, Robert T. | c/o Warner Bros. Studios, Burbank, Cal. |
| HAINES, William | M.G.M. Studios, Culver City, Cal. |
| HALE, Sonnie | 55d, Linden Gardens, London, W.2. |
| HALE, Alan | c/o Warner Bros. Studios, Burbank, Cal. |
| HALE, Louise Closser | c/o Twelfth Night Club, New York City, U.S.A. |
| HALL, Evelyn | c/o M.G.M. Studios, Culver City, Cal. |
| HALL, James | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| HALL, Ruth | c/o Warner Bros. Studios, Burbank, Cal. |
| HALLIDAY, John | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| HAMILTON, Hale | c/o M.G.M. Studios, Culver City, Cal. |
| HAMILTON, Lloyd | c/o Educational Films, 4250, Santa Monica Boulevard, Hollywood, Cal. |
| HAMILTON, Neil | 1400, N. Havenhurst Drive, Hollywood, Cal. |
| HAMMOND, Kay | 9, Berkeley Square, London, W.1. |
| HAMMOND, Virginia | c/o Warner Bros. Studios, Burbank, Cal. |
| HAMPTON, Louise | 148, Shaftesbury Avenue, London, W.C.2. |
| HANNEN, Nicholas | Garrick Club, Garrick Street, London, W.C.2. |
| HARBORD, Carl | c/o B.I.P. Studios, Elstree, Herts. |
| HARDING, Ann | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| HARDWICKE, Cedric | 17, John Street, London, W.C.2. |
| HARDY, Oliver | 621, Alta Drive, Hollywood, Cal. |
| HARDY, Sam | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| HARE, Lumsden | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| HARE, Robertson | 55, Holland Park Ave., London, W.11. |
| HARKER, Gordon | 45, Belsize Avenue, London, N.W.3. |
| HARLAN, Kenneth | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| HARLOW, Jean | M.G.M. Studios, Culver City, Cal. |
| HARVEY, Lilian | U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| HARVEY, Morris | 32, Trebovir Road, Earl's Court, London, S.W.5 |

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| Hatton, Raymond | 1356, Genesee Street, Hollywood, Cal. |
| Haupt, Ulrich | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Haver, Phyllis | c/o M.G.M. Studios, Culver City, Cal. |
| Hayakawa, Sessue | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Haydon, Julie | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Hayes, Helen | M.G.M. Studios, Culver City, Cal. |
| Heatherley, Clifford | 11, Rookfield Ave., London, N.10. |
| Helm, Brigitte | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Helmore, Tom | c/o B.I.P. Studios, Elstree, Herts. |
| Henry, Charlotte V. | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Henson, Leslie | 15, Marlborough Road, London, N.W.8. |
| Hepburn, Kathleen | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Herbert, Holmes | c/o First National Studios, Burbank, Cal. |
| Herbert, Hugh | Radio Pictures Studios, 780 Gower St., Hollywood, Cal. |
| Hersholt, Jean | M.G.M. Studios, Culver City, Cal. |
| Heyburn, Weldon | c/o M.G.M. Studios, Culver City, Cal. |
| Hiatt, Ruth | c/o Universal Studios, Universal City, Cal. |
| Hicks, Seymour | 31, Welbeck Street, London, W.1. |
| Hill, Josephine | Allied Pictures, 5360, Melrose Ave., Hollywood, Cal. |
| Hobart, Rose | Universal Pictures Studios, Universal City, Hollywood, Cal. |
| Hobbes, Halliwell | 19, Warwick Mansions, London, S.W.5. |
| Hobbs, Jack | 9, Castelnau, Barnes, London, S.W.13. |
| Holmes, Phillips | 1933, Orchid Ave., Hollywood, Cal. |
| Holt, Jack | Columbia Studios, 1438, Gower St., Hollywood, Cal. |
| Hopkins, Miriam | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Hopper, Hedda | M.G.M. Studios, Culver City, Cal. |
| Hopton, Russell | c/o Universal Studios, Universal City, Cal. |
| Horn, Camilla | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Horton, Edward Everett | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Howard, Leslie | 39, Onslow Square, London, S.W.7. |
| Howard, Sydney | Green Room Club, 46, Leicester Sq., London, W.C.2. |
| Howes, Basil | 17, Gerald Rd., Eaton Sq., London, S.W.1. |
| Howes, Bobby | 46, Grove End Road, London, N.W.8. |
| Howland, Jobyna | Falls Village, Conn., U.S.A. |
| Hudson, Rochelle | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Hughes, Lloyd | 616, Taft Building, Hollywood, Cal |
| Hulbert, Claude | 5, Sydney Place, London, S.W.7. |
| Hulbert, Jack | 43, Curzon Street, London, W.1. |

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| Hume, Benita | 9, Berkeley Street, Mayfair, London, W.1. |
| Hume, Marjorie | Alma Studios, Stratford Rd., London, W.8. |
| Humphrey, William | c/o M.G.M. Studios, Culver City, Cal. |
| Hunter, Ian | 7, Belsize Park, London, N.W.3. |
| Huston, Walter | 3122, Lake Hollywood Drive, Hollywood, Cal. |
| Huth, Harold | 2, Devonshire Street, London, W.1. |
| Hyams, Leila | M.G.M. Studios, Culver City, Cal. |
| Hymer, Warren | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |

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| Ince, John | c/o International Films, 4376, Sunset Drive, Hollywood, Cal. |
| Ince, Ralph | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Irvine, Robin | 2, Adam Street, London, W.1. |
| Irving, George | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |

## J

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|---|---|
| Janis, Elsie | The Manor House, Tarrytown, New York, U.S.A. |
| Janney, Leon | c/o First National Studios, Burbank, Cal. |
| Janney, William | c/o Warner Bros. Studios, Burbank, Cal. |
| Jannings, Emil | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Jeans, Ursula | 2, Adam Street, London, W.1. |
| Jeayes, Alan | Meadowsteep, Stag Lane, Chorley Wood, Herts. |
| Jennings, De Witt | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Jerrold, Mary | 82, Hornsey Lane, Highgate, London, N.6. |
| Johnson, Helen | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Johnson, Kay | 1715, Angelo Drive, Hollywood, Cal. |
| Jolson, Al | United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Jones, Buck | Columbia Pictures Studios, 1438, Gower St., Hollywood, Cal. |
| Jordan, Dorothy | M.G.M. Studios, Culver City, Cal. |
| Joyce, Alice | c/o Warner Bros. Studios, Burbank, Cal. |
| Judge, Arline | Radio Pictures Studios, 780 Gower St., Hollywood, Cal. |

## K

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| Kane, Helen | c/o Paramount Studios, 545, Marathon St., Hollywood, Cal. |
| Karloff, Boris | c/o Universal Studios, Universal City, Cal. |
| Karns, Roscoe | c/o Warner Bros. Studios, Burbank, Cal. |
| Keaton, Buster | M.G.M. Studios, Culver City, Cal. |
| Keefe, Cornelius | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Keen, Malcolm | 19, Great Russell Mansions, London, W.C.1. |

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| KEENE, Tom | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| KEITH, Ian | c/o M.G.M. Studios, Culver City, Cal. |
| KELLY, Kitty | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| KENDALL, Henry | 76, Hodford Road, London, N.W.11. |
| KENNEDY, Merna | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| KENNEDY, Tom | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| KENT, Barbara | c/o Allied Pictures, 5360, Melrose Ave., Hollywood, Cal. |
| KENT, Crauford | c/o Monogram Studios, 6048, Sunset Boulevard, Hollywood, Cal. |
| KENYON, Doris | 616, Taft Building, Hollywood, Cal. |
| KERR, Frederick | 36, Addison Avenue, London, W.11. |
| KIBBEE, Guy | Warner Bros. Studios, Burbank, Cal. |
| KING, Charles | c/o Allied Pictures, 5360, Melrose Ave., Hollywood, Cal. |
| KIRKLAND, Alexander | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| KIRKWOOD, James | Fox Studios, 1401, N. Western Ave., Hollywood, Cal |
| KNAPP, Evalyn | 2270, Beachwood Drive, Hollywood, Cal. |
| KOHLER, Fred | c/o Universal Pictures, Universal City, Cal. |
| KONSTAM, Phyllis | 19, Bell Moor, Hampstead Heath, London, N.W.3. |
| KOVE, Kenneth | 14, Zenobia Mansions, Queen's Club Gdns., London, W.14. |
| KRAUSS, Werner | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |

## L

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| LAMONT, Molly | c/o British International Pictures, Elstree, Herts. |
| LANCHESTER, Elsa | Stapledown, East Clandon, Surrey. |
| LANDAU, David | c/o Warner Bros. Studios, Burbank, Cal. |
| LANDI, Elissa | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| LANE, Lola | 2747, Hollyridge Drive, Hollywood, Cal. |
| LANE, Lupino | 32, Maida Vale, London, W.9. |
| LANE, Nora | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| LANG, Matheson | 7, Gerrard Street, London, W.1. |
| LA PLANTE, Laura | 1839, Taft Avenue, Hollywood, Cal. |
| LA ROCQUE, Rod | 7056, Lanewood Ave., Hollywood, Cal. |
| LA ROY, Rita | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| LAUGHTON, Charles | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| LAUREL, Stan | 718, Bedford Drive, Hollywood, Cal. |
| LA VERNE, Lucille | Actors' Equity Association, 115, West 47th Street, New York City, U.S.A. |
| LAWRENCE, Gertrude | 73, Portland Place, London, W.1. |
| LAWTON, Frank | Hanover Court, Hanover Square, London, W.1. |

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| Laye, Evelyn | 97, Bedford Court Mansions, Bedford Square, London, W.C.1. |
| Lease, Rex | Tiffany Studios, 4516, Sunset Boulevard, Hollywood, Cal. |
| Lebedeff, Ivan | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Lederer, Francis | c/o Edward Laurillard, Piccadilly Theatre, Denman Street, London, W.1. |
| Lee, Dorothy | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Lee, Lila | Columbia Pictures Studios, 1438, N. Gower St., Hollywood, Cal. |
| Leggatt, Alison | 14, Shawfield Street, London, S.W.3. |
| Lemonnier, Meg | c/o Paramount Studios, Joinville, St. Maurice (Seine), France. |
| Leonard, Barbara | Hal Roach Studios, Culver City, Cal. |
| Lightner, Winnie | Warner Bros. Studios, Burbank, Cal. |
| Lion, Leon M. | 67, Baker Street, London, W.1. |
| Littlefield, Lucien | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Livesey, Sam | 26, Charing Cross Road, London, W.C.2. |
| Lloyd, Doris | c/o M.G.M. Studios, Culver City, Cal. |
| Lloyd, Harold | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Loder, John | c/o Paramount-British Studios, Elstree, Herts. |
| Logan, Jacqueline | c/o B.I.P. Studios, Elstree, Herts. |
| Lombard, Carole | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Longden, John | c/o B.I.P. Studios, Elstree, Herts. |
| Lorre, Peter | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Lotinga, Ernie | Beaconsfield, Cambridge Park, Twickenham. |
| Louise, Anita | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Love, Bessie | c/o M.G.M. Studios, Culver City, Cal. |
| Love, Montagu | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Lowe, Edmund | 718, Linden Drive, Hollywood, Cal. |
| Loy, Myrna | 221, Crescent Drive, Hollywood, Cal. |
| Lugosi, Bela | Universal Pictures Studios, Universal City, Cal. |
| Lukas, Paul | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Lunt, Alfred | M.G.M. Studios, Culver City, Cal. |
| Lupino, Stanley | 152, Leigham Court Road, London, S.W.16. |
| Lupino, Wallace | c/o British International Pictures, Elstree, Herts. |
| Lyel, Viola | 13b, Cunningham Place, St. John's Wood, London, N.W.8. |
| Lynd, Moira | 26, Parliament Hill, London, N.W.3. |
| Lynn, Ralph | Three Chimneys, Hylands Road, Epsom, Surrey. |
| Lynn, Sharon | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |

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| Lyon, Ben | 1018, Beach Road, Hollywood, Cal. |
| Lytell, Bert | Tower Road, Hollywood, Cal. |

## M

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| McAvoy, May | c/o Warner Bros. Studios, Burbank, Cal. |
| MacCloy, June | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| McCoy, Tim | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| McCrea, Joel | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| McCullough, Philo | c/o Universal Pictures, Universal City, Cal. |
| McDonald, Francis | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| MacDonald, J. Farrell | c/o Universal Pictures, Universal City, Cal. |
| MacDonald, Jeanette | 620, Bedford Drive, Hollywood, Cal. |
| McGuire, Mickey (also Mickey Rooney) | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| McHugh, Frank | c/o Warner Bros. Studios, Burbank, Cal. |
| Mackaill, Dorothy | First National Studios, Burbank, Cal. |
| McKee, Lafe | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| McKenna, Kenneth | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| McLaglen, Cyril | c/o B.I.P. Studios, Elstree, Herts. |
| McLaglen, Victor | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| McLaughlin, Gibb | 4, St. James' House, Gray Street, London, W.1. |
| MacMahon, Aline | c/o Warner Bros. Studios, Burbank, Cal. |
| McNaughton, Gus | 82, The Park, Mitcham, Surrey. |
| Madison, Mae | c/o First National Studios, Burbank, Cal. |
| Madison, Noel | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Malleson, Miles | 193, Portsdown Road, London, W.9. |
| Mander, Miles | c/o London Film Productions, 22, Grosvenor St.,W.1. |
| Manners, David | Warner Bros. Studios, Burbank, Cal. |
| March, Fredric | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Margetson, Arthur | Black Beams, Canon's Drive, Canon's Park, Edgware. |
| Marion, George, Sen. | c/o M.G.M. Studios, Culver City, Cal. |
| Maris, Mona | c/o Universal Pictures, Universal City, Cal. |
| Maritza, Sari | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Marmont, Percy | Cedarhurst, Grosvenor Road, St. Albans, Herts. |
| Marriott, Moore | c/o Delta Pictures, Ltd., Bushey Studios, Melbourne Road, Bushey, Herts. |
| Marsh, Garry | c/o B.I.P. Studios, Elstree, Herts. |
| Marsh, Joan | M.G.M. Studios, Culver City, Cal. |
| Marsh, Mae | Fox Studios, 1401, N. Western Ave.. Hollywood, Cal. |

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| Marsh, Marion | Warner Bros. Studios, Burbank, Cal. |
| Marx Brothers | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Marshall, Herbert | 180, Sloane Street, London, S.W.1. |
| Marshall, Tully | c/o M.G.M. Studios, Culver City, Cal. |
| Mason, Haddon | 24, Goldhurst Terrace, London, N.W.6. |
| Mason, Shirley | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Massey, Raymond | 21, Wilton Crescent, London, S.W.1. |
| Mather, Aubrey | 92, South Hill Park, London, N.W.3. |
| Matthews, Jessie | The Old House, Hampton, Middlesex. |
| Matthews, Lester | Green Room Club, 46, Leicester Sq., London, W.C.2. |
| Maude, Cyril | Garrick Club, Garrick Street, London, W.C.2. |
| Maude, Joan | 111a, Gloucester Road, London, S.W.7. |
| Maynard, Ken | Tiffany Studios, 4516, Sunset Boulevard, Hollywood, Cal. |
| Mehaffey, Blanche | c/o Mayfair Studios, Hollywood, Cal. |
| Menjou, Adolphe | 2615, Nottingham Ave., Hollywood, Cal. |
| Meighan, Thomas | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Merkel, Una | First National Studios, Burbank, Cal. |
| Metaxa, Georges | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Middleton, Charles | c/o Warner Bros. Studios, Burbank, Cal. |
| Miljan, John | M.G.M. Studios, Culver City, Cal. |
| Miller, Marilyn | First National Studios, Burbank, Cal. |
| Miller, Patsy Ruth | c/o Warner Bros. Studios, Burbank, Cal. |
| Milton, Billy | c/o A.R.P. Studios, Ealing, London, W.5. |
| Milton, Harry | The Feathers, 15, Hobart Place, London, S.W.1. |
| Mix, Tom | 1010, Summit Drive, Hollywood, Cal. |
| Montenegro, Conchita | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Montgomery, Robert | M.G.M. Studios, Culver City, Cal. |
| Moore, Colleen | 848, St. Pierre Road, Hollywood, Cal. |
| Moore, Dickie | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Moore, Eva | 50, Onslow Gardens, S. Kensington, London, S.W.7. |
| Moore, Matt | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Moore, Owen | c/o M.G.M. Studios, Culver City, Cal. |
| Moore, Tom | 602, Campden Drive, Hollywood, Cal. |
| Moorehead, Natalie | 612, Crescent Drive, Hollywood, Cal. |
| Moran, Lee | c/o Warner Bros. Studios, Burbank, Cal. |
| Moran, Lois | 517, Lee Drive, Hollywood, Cal. |
| Moran, Polly | M.G.M. Studios, Culver City, Cal. |
| Moreno, Antonio | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Moreno, Rosita | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Morley, Karen | M.G.M. Studios, Culver City, Cal. |
| Morris, Chester | 6662, Whitley Terrace, Hollywood, Cal. |
| Mowbray, Allan | 2062, North Vine Street, Hollywood, Cal. |

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| Moylan, Catherine | c/o M.G.M. Studios, Culver City, Cal. |
| Mulhall, Jack | 1839, Taft Ave, Hollywood, Cal. |
| Muller, Renate | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Mundin, Herbert | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Muni, Paul | c/o Warner Bros. Studios, Burbank, Cal. |
| Murray, Mae | c/o Radio Pictures Studios, 780, Gower Street, Hollywood, Cal. |
| Myers, Carmel | 8152, Sunset Boulevard, Hollywood, Cal. |

## N

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| Nagel, Conrad | 715, Palm Drive, Hollywood, Cal. |
| Naish, Carrol | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Napier, Diana | c/o London Film Productions, Ltd., 22, Grosvenor Street, London, W.1. |
| Nares, Owen | 29, St. John's Wood Park, London, N.W.8. |
| Neagle, Anna | 182, Portsdown Road, London, W.7. |
| Nedell, Bernard | 5, Justice Walk, Chelsea, London, S.W.3. |
| Negri, Pola | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Nesbitt, Cathleen | 33, Drayton Gardens, London, S.W.10. |
| Newall, Guy | c/o Twickenham Studios, Alliance Studios, St. Margaret's, Twickenham, Middlesex. |
| Newcomb, Mary | c/o Higginson & Co., 80, Lombard St., London, E.C.2. |
| Newell, David | c/o M.G.M. Studios, Culver City, Cal. |
| Newland, Mary | 21a, Well Walk, Hampstead, London, N.W.3. |
| Nissen, Greta | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Nixon, Marian | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Nolan, Mary | c/o Monogram Studios, 6048, Sunset Boulevard, Hollywood, Cal. |
| Norris, Nedra | c/o Universal Pictures, Universal City, Cal. |
| Norton, Barry | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Norton, Betty | c/o B.I.P. Studios, Elstree, Herts. |
| Novarro, Ramon | M.G.M. Studios, Culver City, Cal. |
| Novello, Ivor | 11, Aldwych, London, W.C.2. |
| Nugent, Eddie | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Nugent, Elliot | c/o M.G.M. Studios, Culver City, Cal. |

## O

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| Oakie, Jack | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Oakman, Wheeler | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Oberon, Merle | c/o London Film Productions, 22, Grosvenor St., London, W.1. |
| O'Brien, George | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| O'Brien, Pat | Columbia Pictures Studios, 1438, Gower St., Hollywood, Cal |

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| O'Brien, Tom | c/o Universal Pictures, Universal City, Cal. |
| Oland, Warner | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Oliver, Edna May | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Oliver, Guy | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Olivier, Laurence | 13c, Roland Gardens, S. Kensington, London, S.W.7. |
| O'Malley, Pat | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| O'Neal, Zelma | 1509, North Vine Street, Hollywood, Cal. |
| O'Neil, Nance | c/o Universal Pictures, Universal City, Cal. |
| O'Neil, Sally | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| O'Regan, Kathleen | c/o B.I.P. Studios, Elstree, Herts. |
| Osborne, Vivienne | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| O'Sullivan, Maureen | 8152, Sunset Boulevard, Hollywood, Cal. |
| Owen, Catherine Dale | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Owen, Reginald | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Owsley, Monroe | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |

## P

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| Page, Anita | M.G.M. Studios, Culver City, Cal. |
| Pallette, Eugene | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Pangborn, Franklyn | c/o M.G.M. Studios, Culver City, Cal. |
| Parker, Cecilia | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Paterson, Pat | c/o Connies Ltd., 92, Regent Street, London, W.1. |
| Patterson, Elizabeth | c/o Warner Bros. Studios, Burbank, Cal. |
| Peers, Joan | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Pendleton, Nat | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Petrovitch, Ivan | c/o André Zsoldos, Berlin, W.30, Aschaffenburger Strasse, 18, Germany. |
| Pettingell, Frank | 62e, Nevern Square, Earl's Court, London, S.W.5. |
| Pichel, Irving | Paramount Studios, 5451, Marathon St., Hollywood. Cal. |
| Pickford, Jack | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Pickford, Mary | United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Pidgeon, Walter | c/o First National Studios, Burbank, Cal. |
| Pitts, Zasu | 301, Rockingham Road, Hollywood, Cal. |
| Playfair, Sir Nigel | River House, Upper Mall, London, W.6. |
| Pollard, Daphne | Hal Roach Studios, Culver City, Hollywood, Cal. |
| Pollock, Ellen | 17, Earl's Court Gardens, London, S.W.5. |
| Powell, William | 620, Walden Drive, Hollywood, Cal. |

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| Pratt, Purnell | c/o M.G.M. Studios, Culver City, Cal. |
| Prejean, Albert | Chez Osso, 73, Avenue des Champs Elysées, Paris. |
| Prevost, Marie | M.G.M. Studios, Culver City, Cal. |
| Pringle, Aileen | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Purcell, Irene | M.G.M. Studios, Culver City, Cal. |

## Q

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| Quillan, Eddie | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |

## R

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| Raft, George | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Raine, Jack | 18, Elm Tree Road, St. John's Wood, N.8. |
| Ralston, Esther | c/o Gaumont-British Studios, Lime Grove, Shepherd's Bush, London, W.12. |
| Rambeau, Marjorie | M.G.M. Studios, Culver City, Cal. |
| Randolph, Elsie | 1h, Portman Mansions, London, W.1. |
| Rathbone, Basil | c/o Daniel Mayer Co., Ltd., Grafton House, Golden Square, London, W.1. |
| Ratoff, Gregory | c/o Radio Pictures Studios, 780, Gower St., Holly wood, Cal. |
| Rawlinson, Gerald | 3, Primrose Mansions, London, S.W.11. |
| Ray, Rene | 2, Hawthorne Close, Sutton, Surrey. |
| Raymond, Gene | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Renaldo, Duncan | Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Revier, Dorothy | 1839, Taft Ave., Hollywood, Cal. |
| Reynolds, Vera | c/o Columbia Pictures, 1438 N. Gower St., Hollywood, Cal. |
| Rich, Irene | 1509, North Vine St., Hollywood, Cal. |
| Rich, Lillian | c/o B.I.P. Studios, Elstree, Herts. |
| Rigas, George | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Roberti, Lyda | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Roberts, J. H. | 2, Weech Road, London, N.W.6. |
| Robertson, Willard | c/o Warner Bros. Studios, Burbank, Cal. |
| Robey, George | 10, Victoria Road, London, W.8. |
| Robinson, E. G. | c/o First National Studios, Burbank, Cal. |
| Robson, May | Universal Pictures Studios, Universal City, Cal. |
| Rogers, Charles | 606, Bedford Drive, Hollywood, Cal. |
| Rogers, Ginger | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Rogers, Will | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Roland, Gilbert | United Artists Studios, 1041, N. Formosa Ave., Hollywood. Cal. |

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| Rollins, David | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Rome, Stewart | 10, Chisholm Road, Richmond, Surrey. |
| Rooney, Mickey | c/o Universal Studios, Universal City, Cal. |
| Rosmer, Milton | 11, Weymouth St., Portland Place, London, W.1. |
| Roth, Lillian | c/o M.G.M. Studios, Culver City, Cal. |
| Ruggles, Charles | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |

## S

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| Sainpolis, John | c/o First National Studios, Burbank, Cal. |
| Sale, Charles " Chic " | 519, Kenyon Drive, Hollywood, Cal. |
| Sale, Virginia | c/o First National Studios, Burbank, Cal. |
| Santley, Frederic | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |
| Saxon-Snell, H. | 30, Percy Street, London, W.1. |
| Sayers, Loretta | Columbia Studios, 1438, Gower St., Hollywood, Cal. |
| Schildkraut, Joseph | 39, East 27th Street, New York City, U.S.A. |
| Schilling, Marion | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Scott, Randolph | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Searl, Jackie | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Sebastian, Dorothy | 525, Arden Drive, Hollywood, Cal. |
| Seegar, Miriam | c/o M.G.M. Studios, Culver City, Cal. |
| Segal, Vivienne | c/o Warner Bros. Studios, Burbank, Cal. |
| Selten, Morton | c/o London Films Productions, 22, Grosvenor St., W.1. |
| Shannon, Peggy | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Shearer, Norma | M.G.M. Studios, Culver City, Cal. |
| Sheffield, Leo | c/o R. D'Oyly Carte, Savoy Hotel, London, W.C.2. |
| Sherman, Lowell | Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Shotter, Winifred | 30, Regent's Park Road, London, N.W.1. |
| Shuford, Andy | c/o Monogram Studios, 6048, Sunset Boulevard, Hollywood, Cal. |
| Sidney, Sylvia | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Simpson, Ivan | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Skelly, Hal | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Skipworth, Alison | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Smith, C. Aubrey | M.G.M. Studios, Culver City, Cal. |
| Standing, Joan | c/o Columbia Pictures, 1438, N. Gower St., Hollywood, Cal. |

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| Stanmore, Frank | 53, Chandos St., Charing Cross, London, W.C.2. |
| Stanwyck, Barbara | Columbia Studios, 1438, N. Gower St., Hollywood, Cal. |
| Starrett, Charles | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Sten, Anna | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Stengel, Lena | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Sterling, Ford | c/o First National Studios, Burbank, Cal. |
| Stockfeld, Betty | 222, Ashley Gardens, London, S.W.1. |
| Stone, Lewis | M.G.M. Studios, Culver City, Cal. |
| Stuart, Gloria | c/o Universal Pictures, Universal City, Cal. |
| Stuart, Jeanne | 32a, Chester Street, London, S.W.1. |
| Stuart, John | 9, Queensberry Mews West, London, S.W.7. |
| Stuart, Nick | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Summerville, Slim | Universal Pictures Studios, Universal City, Cal. |
| Swain, Mack | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Swanson, Gloria | Gloria Swanson Productions, Film House, Wardour Street, London. W.1. |
| Sweet, Blanche | c/o M.G.M. Studios, Culver City, Cal. |
| Swinburne, Nora | 52, Clifton Gardens, London, N.W.11. |

## T

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| Talmadge, Constance | 1022, Beach Road, Hollywood, Cal. |
| Talmadge, Norma | 1038, Beach Road, Hollywood, Cal. |
| Talmadge, Richard | Richard Talmadge Production Co., Universal Studios, Hollywood, Cal. |
| Tashman, Lilyan | 718, Linden Drive, Hollywood, Cal. |
| Taylor, Alma | 31, Park Mansions, London, WS..11. |
| Taylor, Estelle | 210, Security Building, Hollywood, Cal. |
| Tearle, Conway | c/o The Friars Club, New York City, U.S.A. |
| Tearle, Godfrey | 79, Knightsbridge, London, S.W.1. |
| Thatcher, Heather | Knightsbridge Court, Knightsbridge, London. S.W.1 |
| Thomas, Jameson | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Thorndike, Dame Sybil | 6, Carlyle Square, London, S.W.3. |
| Tibbett, Lawrence | M.G.M. Studios, Culver City, Cal. |
| Tobin, Genevieve | Universal Pictures Studios, Universal City, Cal. |
| Todd, Ann | 16, Abingdon Court, London, W.8. |
| Todd, Thelma | 1714, Ivar Street, Hollywood, Cal. |
| Toomey, Regis | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Torrence, David | c/o M.G.M. Studios, Culver City, Cal. |
| Torrence, Ernest | 7942, Hollywood Boulevard, Hollywood, Cal. |
| Torres, Raquel | c/o M.G.M. Studios, Culver City, Cal. |
| Tracy, Lee | c/o First National Studios, Burbank, Cal. |

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| Tracy, Spencer | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Tree, Lady | 11, Fitzroy Square, London, W.C.1. |
| Trenker, Luis | c/o Universal Pictures, Universal City, Cal. |
| Trevor, Austin | 7a, Belsize Park Gardens, London, N.W.3. |
| Tryon, Glenn | c/o Universal Pictures Studios, Universal City, Cal. |
| Tucker, Richard | Allied Studios, 5360, Melrose Ave., Hollywood, Cal. |
| Turpin, Ben | 602, Kenyon Drive, Hollywood, Cal. |
| Twelvetrees, Helen | Radio Pictures Studios, 780, Gower St., Hollywood Cal. |

## V

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|---|---|
| Valli, Virginia | 906, Beverly Drive, Hollywood, Cal. |
| Varconi, Victor | c/o Universal Pictures, Universal City, Cal. |
| Vaughn, Alberta | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Veidt, Conrad | Berlin-Halinsee, Paulsborner Str. 2, bei Freudenberg, Germany. |
| Velez, Lupe | 732, Rodeo Drive, Hollywood, Cal. |
| Veness, Amy | 39, The Grove, London, W.6. |
| Verno, Jerry | 31, Museum Chambers, London, W.1. |
| Victor, Henry | c/o M.G.M. Studios, Culver City, Cal. |
| Vidor, Florence | c/o Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Von Eltz, Theodor | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Von Nagy, Kate | c/o U.F.A., 38/39, Krausenstrasse, Berlin, S.W. |
| Von Seyffertitz, Gustav | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Von Stroheim, Erich | c/o M.G.M. Studios, Culver City, Cal. |
| Vosper, Frank | 57, Ebury Street, London, S.W.1. |

## W

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| Wakefield, Hugh | 14, Park Lane, London, W.1. |
| Walls, Tom | Aldwych Theatre, Aldwych, London, W.C.2. |
| Walters, Polly | Warner Bros. Studios, Burbank, Cal. |
| Wareing, Lesley | 28a, Rosslyn Hill, Hampstead, London, N.W.3. |
| Ward, Warwick | 15, Eyre Court, Finchley Road, London, N.W.8. |
| Warner, H. B. | 814, Linden Drive, Hollywood, Cal. |
| Washburn, Bryant | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Watkins, Linda | Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Watts, Dodo | 46, Baker Street, London, W.1. |
| Weeks, Barbara | c/o Columbia Studios, 1438, N. Gower St., Hollywood, Cal. |
| Weissmuller, Johnny | c/o M.G.M. Studios, Culver City, Cal. |
| Welchmann, Harry | 12a, Courtfield Gdns., London, S.W.5. |
| Welsh, Jane | The Old House, The Green, West Drayton. |
| Wenman, Harry | Green Room Club, 46, Leicester Sq., London, W.C.2. |

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| Wheeler, Bert | c/o Columbia Studios, 1438, N. Gower St., Hollywood, Cal. |
| White, Alice | c/o First National Studios, Burbank, Cal. |
| White, Marjorie | c/o Fox Studios, 1401, N. Western Ave., Hollywood, Cal. |
| Wilcoxon, Harry | 19, Queen's Mews, London, W.2. |
| William, Warren | Warner Bros. Studios, Burbank, Cal. |
| Williams, Emlyn | c/o London Film Productions, 22, Grosvenor St., London, W.1. |
| Williams, Hugh | c/o W. J. O'Bryen, 27, Old Bond St., London, W.1. |
| Wilshin, Sunday | 133, Fordwych Road, London, N.W.2. |
| Wilson, Dorothy | c/o Radio Pictures Studios, 780, Gower St., Hollywood, Cal. |
| Wilson, Lois | 711, Roxbury Drive, Hollywood, Cal. |
| Windsor, Claire, | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Winton, Jane | c/o United Artists Studios, 1041, N. Formosa Ave., Hollywood, Cal. |
| Withers, Grant | c/o Tiffany Productions, 4516, Sunset Boulevard, Hollywood, Cal. |
| Wong, Anna May | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Wontner, Arthur | 3, Albert Terrace, Regent's Park, London, N.W.1. |
| Wood, Judith | Paramount Studios, 5451, Marathon St., Hollywood, Cal. |
| Woolsey, Robert | c/o Columbia Studios, 1438, N. Gower St., Hollywood, Cal. |
| Wray, Fay | 7919, Selma Avenue, Hollywood, Cal. |
| Wright, Hugh E. | 15, Steeles Road, London, N.W.3. |
| Wyndham, Joan | c/o B.I.P. Studios, Elstree, Herts. |
| Wynyard, Diana | 57, Glebe Place, London, S.W.3. |

## Y

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| Yarde, Margaret | 4, Holly Bush Hill, Hampstead, London, N.W.3. |
| Young, Clara Kimball | c/o Allied Studios, 5360, Melrose Ave., Hollywood, Cal. |
| Young, Loretta | First National Studios, Burbank, Cal. |
| Young, Robert | M.G.M. Studios, Culver City, Cal. |
| Young, Roland | 1509, North Vine St., Hollywood, Cal. |

# WHEN THEY WERE BORN

*This section is devoted to dates of birth of many players. It is easy to tell their ages at a glance.*

| | Name | Date of Birth | Year |
|---|---|---|---|
| A | ADOREE, Renee | | 1902 |
| | AHERNE, Patrick | | 1901 |
| | AINLEY, Henry | August 21 | 1879 |
| | ALBERTSON, Frank | February 2 | 1909 |
| | ALBRIGHT, Hardie | December 16 | 1903 |
| | ALEXANDER, Ben | May 26 | 1911 |
| | ALLAN, Elizabeth | | 1908 |
| | ALLEN, Theresa | October 27 | 1912 |
| | ALLISTER, Claud | October 3 | 1891 |
| | ALVARADO, Don | November 4 | 1904 |
| | ANGEL, Heather | February 9 | 1909 |
| | ANGELUS, Muriel | | 1909 |
| | ARBUCKLE, Roscoe | March 24 | 1887 |
| | ARLEDGE, John | March 12 | 1907 |
| | ARLEN, Richard | September 1 | 1899 |
| | ARLISS, George | April 10 | 1868 |
| | ARMSTRONG, Robert | November 20 | 1896 |
| | ARTHUR, Geo. K. | April 27 | 1899 |
| | ARTHUR, Jean | October 17 | 1908 |
| | ASTHER, Nils | January 17 | 1902 |
| | ASTOR, Gertrude | | 1906 |
| | ASTOR, Mary | May 3 | 1906 |
| | ATES, Roscoe | January 20 | 1895 |
| | ATWILL, Lionel | March 1 | 1885 |
| | AUER, Mischa | November 17 | 1905 |
| | AULT, Marie | September 2 | 1870 |
| | AYRES, Lew | December 28 | 1908 |
| | AYRTON, Randle | August 9 | 1869 |
| B | BACON, Irving | September 6 | 1893 |
| | BADDELEY, Angela | July 4 | 1904 |
| | BAKEWELL, William | May 2 | 1908 |
| | BALFOUR, Betty | March 27 | 1903 |
| | BANCROFT, George | September 30 | 1882 |
| | BANKHEAD, Tallulah | January 31 | 1902 |
| | BANKS, Leslie | June 9 | 1890 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| B | Banky, Vilma | January 9 | 1903 |
| | Bannerman, Margaret | December 15 | 1896 |
| | Baring, Norah | | 1907 |
| | Barnes, Binnie | March 25 | 1906 |
| | Barnett, Vincent | July 4 | 1903 |
| | Barraud, George | December 17 | 1894 |
| | Barrie, Wendy | April 18 | 1912 |
| | Barry, Joan | November 5 | 1903 |
| | Barrymore, John | February 15 | 1882 |
| | Barrymore, Lionel | April 28 | 1878 |
| | Barthelmess, Richard | May 9 | 1897 |
| | Bartlam, Dorothy | November 8 | 1908 |
| | Baskcomb, A. W. | July 5 | 1881 |
| | Basquette, Lina | April 19 | 1907 |
| | Baxter, Warner | March 29 | 1892 |
| | Beaumont, Diana | May 8 | 1909 |
| | Beaumont, Lucy | | 1873 |
| | Beebe, Marjorie | October 9 | 1909 |
| | Beery, Noah | January 17 | 1884 |
| | Beery, Noah (Jnr.) | August 10 | 1913 |
| | Beery, Wallace | April 1 | 1889 |
| | Bell, Rex | October 16 | 1905 |
| | Bellamy, Madge | June 30 | 1903 |
| | Bellamy, Ralph | June 17 | 1904 |
| | Bennett, Constance | October 22 | 1906 |
| | Bennett, Enid | July 15 | 1895 |
| | Bennett, Joan | February 27 | 1911 |
| | Bennett, Richard | May 21 | 1873 |
| | Beranger, Andre | March 27 | 1895 |
| | Best, Edna | March 3 | 1900 |
| | Bevan, Isla | October 26 | 1910 |
| | Bird, Richard | | 1895 |
| | Birrell, Tala | September 10 | 1908 |
| | Blackmer, Sidney | July 13 | 1898 |
| | Blackwell, Carlyle | | 1888 |
| | Blane, Sally | July 11 | 1910 |
| | Blondell, Joan | August 30 | 1909 |
| | Blue, Monte | January 11 | 1890 |
| | Blythe, Betty | September 1 | 1900 |
| | Boardman, Eleanor | August 19 | 1898 |
| | Bogart, Humphrey | January 23 | 1899 |
| | Boland, Mary | January 28 | 1880 |
| | Boles, John | October 28 | 1900 |
| | Booth, Edwina | September 13 | 1909 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| B | Bosworth, Hobart | August 11 | 1867 |
| | Bouchier, Dorothy | September 10 | 1910 |
| | Bow, Clara | August 5 | 1906 |
| | Boyd, Dorothy | | 1907 |
| | Boyd, William (Bill) | June 5 | 1898 |
| | Brantford, Micky | March 26 | 1912 |
| | Breese, Edmund | June 5 | 1871 |
| | Brendel, El | March 25 | 1898 |
| | Brent, Evelyn | October 20 | 1899 |
| | Brent, George | March 3 | 1904 |
| | Breon, Edmund | December | 1882 |
| | Brian, Mary | February 17 | 1908 |
| | Brice, Fanny | October 29 | 1891 |
| | Brisson, Carl | December 24 | 1897 |
| | Brody, Estelle | August 15 | 1904 |
| | Bronson, Betty | | 1910 |
| | Brook, Clive | June 1 | 1891 |
| | Brooks, Louise | | 1900 |
| | Brophy, Edward | February 27 | 1895 |
| | Brough, Mary | April 16 | 1863 |
| | Brown, Joe E. | July 28 | 1892 |
| | Brown, Johnny Mack | September 1 | 1904 |
| | Brown, Tom | January 16 | 1913 |
| | Bruce, Nigel | September 4 | 1895 |
| | Bruce, Tony | | 1909 |
| | Buchanan, Jack | April 2 | 1891 |
| | Burgess, Dorothy | March 4 | 1907 |
| | Busch, Mae | January 20 | 1897 |
| | Bushell, Anthony | May 19 | 1904 |
| | Bushman, Francis X. | January 10 | 1885 |
| | Byron, Marion | March 16 | 1911 |
| | Byron, Walter | June 11 | 1901 |
| C | Cagney, James | July 17 | 1904 |
| | Calthrop, Donald | April 11 | 1888 |
| | Cantor, Eddie | January 31 | 1893 |
| | Carey, Harry | | 1880 |
| | Carol, Sue | October 30 | 1908 |
| | Carr, Alexander | March 7 | 1878 |
| | Carroll, Madeleine | February 26 | 1906 |
| | Carroll, Nancy | November 19 | 1906 |
| | Carver, Louise | June 9 | 1875 |
| | Casson, Ann | November 6 | 1915 |
| | Catlett, Walter | February 4 | 1889 |
| | Cavanagh, Paul | December 8 | 1895 |
| | Cellier, Frank | February 23 | 1884 |

C

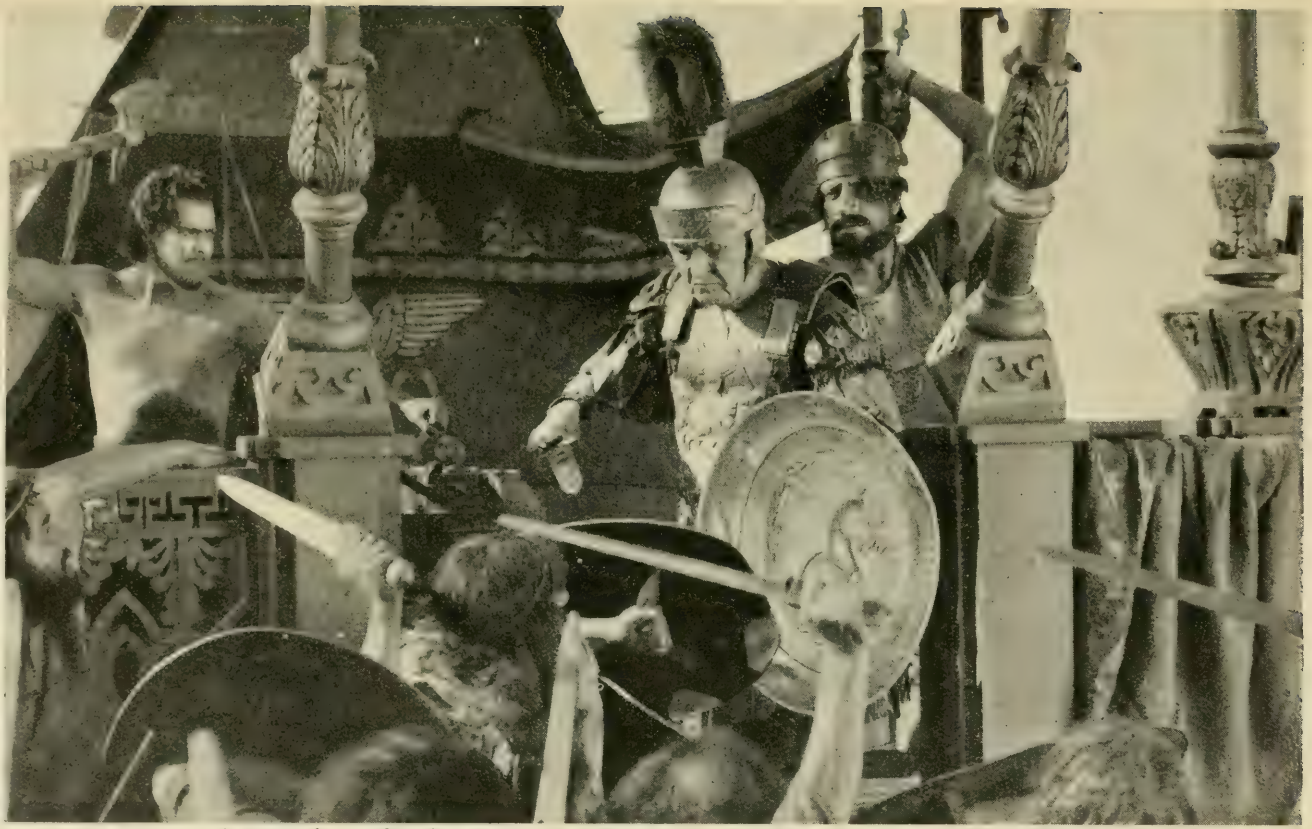
| Name | Date of Birth | Year |
|---|---|---|
| CHALIAPIN | February 1 | 1873 |
| CHANDLER, Helen | February 1 | 1906 |
| CHAPLIN, Charles | April 16 | 1889 |
| CHASE, Charley | October 20 | 1893 |
| CHATTERTON, Ruth | December 24 | 1894 |
| CHERRILL, Virginia | April 12 | 1908 |
| CHEVALIER, Maurice | September 12 | 1893 |
| CHRYSTALL, Belle | | 1910 |
| CHURCHILL, Marguerite | December 25 | 1910 |
| CLAIRE, Ina | October 15 | 1892 |
| CLARE, Mary | July 17 | 1894 |
| CLARENCE, O. B. | March 25 | 1870 |
| CLARK, Harvey | | 1886 |
| CLARKE, Mae | August 16 | 1910 |
| CLARKE-SMITH, D. A. | August 2 | 1888 |
| CLIVE, Colin | January 20 | 1900 |
| CLYDE, June | December 2 | 1909 |
| CODY, Lew | February 22 | 1891 |
| COGHLAN, Junior | March 16 | 1917 |
| COLBERT, Claudette | September 13 | 1905 |
| COLLIER, William (Snr.) | November 12 | 1866 |
| COLLIER, William (Jnr.) | February 12 | 1903 |
| COLLYER, June | August 19 | 1907 |
| COLMAN, Ronald | February 9 | 1891 |
| COMPSON, Betty | March 18 | 1897 |
| COMPTON, Fay | September 18 | 1894 |
| COMPTON, Juliette | May 3 | 1902 |
| CONKLIN, Chester | January 11 | 1888 |
| CONROY, Frank | October 14 | 1890 |
| CONTI, Albert | January 29 | 1887 |
| COOGAN, Jackie | October 26 | 1915 |
| COOK, Clyde | December 16 | 1891 |
| COOMBE, Carol | | 1911 |
| COOPER, Gary | May 7 | 1901 |
| COOPER, Jackie | September 16 | 1923 |
| COOPER, Richard | | 1893 |
| CORBETT, Leonora | June 28 | 1909 |
| CORBIN, Virginia Lee | December 5 | 1910 |
| CORDA, Maria | May 4 | 1902 |
| CORTEZ, Ricardo | September 19 | 1899 |
| COSTELLO, Dolores | September 17 | 1905 |
| COSTELLO, Helene | | 1903 |
| COURTNEIDGE, Cicely | April 1 | 1893 |
| CRAMER, Richard | July 3 | 1889 |
| CRANE, Phyllis | August 7 | 1912 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| C | Crawford, Joan | March 23 | 1908 |
| | Crawford, Kathryn | October 5 | 1908 |
| | Crews, Laura Hope | | 1880 |
| | Cromwell, Richard | January 8 | 1910 |
| | Currie, Clive | March 26 | 1877 |
| | Custer, Bob | October 18 | 1898 |
| D | Dade, Frances | February 14 | 1910 |
| | Dagover, Lil | | 1894 |
| | Damita, Lili | July 10 | 1907 |
| | Dane, Karl | October 12 | 1886 |
| | Daniels, Bebe | January 14 | 1901 |
| | D'Arcy, Roy | February 10 | 1894 |
| | Darro, Frankie | December 22 | 1918 |
| | Darrow, John | July 17 | 1907 |
| | Davenport, A. Bromley | October 29 | 1867 |
| | Davies, Marion | January 3 | 1900 |
| | Davis, Bette | April 5 | 1908 |
| | D'Avril, Yola | April 8 | 1907 |
| | Day, Alice | November 7 | 1905 |
| | Day, Marceline | April 24 | 1908 |
| | Delaney, Charles | August 9 | 1897 |
| | Dell, Claudia | January 10 | 1910 |
| | Del Rio, Dolores | August 3 | 1905 |
| | Denny, Reginald | November 21 | 1891 |
| | Devine, Andy | October 7 | 1905 |
| | Dietrich, Marlene | December 27 | 1902 |
| | Dillaway, Donald | March 17 | 1905 |
| | Dinehart, Allan | | 1889 |
| | Dix, Dorothy | February 27 | 1892 |
| | Dix, Richard | July 18 | 1894 |
| | Dixon, Adele | June 3 | 1908 |
| | Donovan, Jack | February 4 | 1900 |
| | Doran, Mary | September 3 | 1907 |
| | Dore, Adrienne | May 22 | 1910 |
| | Dorsay, Fifi | April 16 | 1907 |
| | Douglas, Melvyn | April 5 | 1901 |
| | Douglass, Kent | October 29 | 1909 |
| | Dove, Billie | May 14 | 1904 |
| | Dresser, Louise | October 5 | 1882 |
| | Dressler, Marie | November 9 | 1869 |
| | Du Maurier, Gerald Sir | March 26 | 1873 |
| | Duncan, Arletta | December 31 | 1914 |
| | Duncan, Mary | August 13 | 1905 |
| | Dunn, Emma | | 1875 |
| | Dunn, James | November 2 | 1905 |

| Name | Date of Birth | Year |
|---|---|---|
| Dunn, Josephine | May 1 | 1906 |
| Dunne, Irene | July 14 | 1904 |
| Durante, Jimmy | February 19 | 1893 |
| Durkin, Junior | | 1915 |
| Dvorak, Ann | August 12 | 1912 |
| Dyall, Franklin | February 3 | 1874 |
| **E** | | |
| Eilers, Sally | December 11 | 1908 |
| Elliott, Frank | February 11 | 1880 |
| Elsom, Isobel | March 16 | 1893 |
| Esmond, Jill | January 26 | 1908 |
| Evans, Madge | July 1 | 1909 |
| **F** | | |
| Fairbanks, Douglas | May 23 | 1884 |
| Fairbanks, Douglas, Jnr. | December 9 | 1907 |
| Fairbrother, Sydney | July 31 | 1872 |
| Farrell, Charles | August 9 | 1902 |
| Fazenda, Louise | June 17 | 1895 |
| Fenton, Leslie | March 12 | 1903 |
| Ferris, Audrey | August 30 | 1909 |
| Fetchit, Stepin | May 30 | 1902 |
| Fields, Gracie | January 9 | 1898 |
| Fontanne, Lynn | | 1900 |
| Forbes, Ralph | September 30 | 1902 |
| Ford, Wallace | February 12 | 1899 |
| Foster, Helen | | 1907 |
| Fox, Sidney | December 10 | 1910 |
| Foxe, Earle | December 25 | 1891 |
| Francis, Kay | January 13 | 1903 |
| Frederick, Pauline | August 12 | 1886 |
| Freshman, William | | 1905 |
| Fritsch, Willy | January 27 | 1901 |
| **G** | | |
| Gable, Clark | February 1 | 1901 |
| Gale, Roberta | October 18 | 1914 |
| Garat, Henri | | 1905 |
| Garbo, Greta | September 18 | 1906 |
| Gardner, Joan | October 26 | 1914 |
| Garrick, John | August 31 | 1902 |
| Gawthorne, Peter | September 1 | 1884 |
| Gay, Maisie | January 7 | 1883 |
| Gaynor, Janet | October 6 | 1907 |
| Gerrard, Gene | August 31 | 1892 |

| Name | Date of Birth | Year |
|---|---|---|
| GIBSON, Hoot | | 1892 |
| GILBERT, John | July 10 | 1897 |
| GILL, Basil | March 10 | 1877 |
| GILLINGWATER, Claude | August 2 | 1870 |
| GISH, Dorothy | March 11 | 1898 |
| GISH, Lillian | October 14 | 1896 |
| GLEASON, James | May 23 | 1886 |
| GLEASON, Russell | February 6 | 1908 |
| GOODNER, Carol | | 1915 |
| GOUDAL, Jetta | July 18 | 1898 |
| GRAHAME, Margot | February 20 | 1911 |
| GRAVES, Ralph | January 23 | 1900 |
| GRAY, Lawrence | July 28 | 1898 |
| GREEN, Harry | April 1 | 1892 |
| GREEN, Mitzi | October 22 | 1920 |
| GREET, Clare | June 14 | 1871 |
| GREVILLE, Vanda | | 1908 |
| GREY, Anne | | 1907 |
| GRIFFITH, Corinne | November 24 | 1899 |
| GROSSMITH, George | May 11 | 1874 |
| GROVE, Sybil | October 4 | 1891 |
| GWENN, Edmund | September 26 | 1875 |
| H | | |
| HACKETT, Raymond | July 15 | 1902 |
| HAINES, William | January 1 | 1900 |
| HALE, Alan | February 10 | 1892 |
| HALE, Louise Closser | October 13 | 1872 |
| HALE, Sonnie | May 1 | 1902 |
| HALL, James | October 22 | 1900 |
| HALL, Ruth | | 1912 |
| HALLIDAY, John | September 14 | 1886 |
| HAMILTON, Hale | February 28 | 1883 |
| HAMILTON, Lloyd | August 19 | 1891 |
| HAMILTON, Neil | September 9 | 1899 |
| HANNEN, Nicholas | May 1 | 1871 |
| HARDWICKE, Cedric | February 19 | 1893 |
| HARDY, Oliver | January 18 | 1892 |
| HARE, Lumsden | October 2 | 1875 |
| HARE, Robertson | December 17 | 1891 |
| HARKER, Gordon | August 7 | 1885 |
| HARLAN, Kenneth | July 26 | 1895 |
| HARLOW, Jean | March 3 | 1911 |
| HARVEY, Lilian | January 19 | 1907 |

PLATE 29



M G.M.

A scene from the silent epic *Ben Hur,* which has since been re-issued with sound.

PLATE 30 *Metro*

RUDOLPH VALENTINO and ALICE TERRY in *The Four Horsemen of the Apocalypse.*

A scene from *Cimarron*, the greatest of outdoor talking pictures.

PLATE 32

M.G.M.

The great "lobby set" in *Grand Hotel*.

| | Name | Date of Birth | Year |
|---|---|---|---|
| H | Harvey, Morris | September 25 | 1877 |
| | Hatton, Raymond | July 7 | 1892 |
| | Haupt, Ulrich | August 8 | 1887 |
| | Haver, Phyllis | January 6 | 1899 |
| | Hayakawa, Sessue | June 10 | 1889 |
| | Hayes, Helen | October 10 | 1901 |
| | Heatherley, Clifford | October 8 | 1888 |
| | Helm, Brigitte | | 1908 |
| | Helmore, Thomas | January 4 | 1904 |
| | Henry, Charlotte V. | | 1915 |
| | Henson, Leslie | August 3 | 1891 |
| | Herbert, Hugh | | 1887 |
| | Hersholt, Jean | July 12 | 1886 |
| | Hiatt, Ruth | January 6 | 1908 |
| | Hicks, Seymour | January 30 | 1871 |
| | Hobbes, Halliwell | November 16 | 1877 |
| | Hobbs, Jack | September 28 | 1893 |
| | Hoey, Dennis | March 30 | 1893 |
| | Holmes, Phillips | July 22 | 1909 |
| | Holt, Jack | May 31 | 1888 |
| | Hopton, Russell | February 18 | 1900 |
| | Horn, Camilla | April 25 | 1908 |
| | Howard, Leslie | April 3 | 1893 |
| | Howard, Sydney | August 7 | 1884 |
| | Howes, Basil | December 19 | 1901 |
| | Howes, Bobby | August 4 | 1895 |
| | Hudson, Rochelle | March 6 | 1914 |
| | Hughes, Lloyd | October 21 | 1899 |
| | Hulbert, Claude | December 25 | 1901 |
| | Hulbert, Jack | April 24 | 1892 |
| | Hume, Benita | | 1906 |
| | Hume, Marjorie | January 27 | 1900 |
| | Humphrey, William | January 2 | 1874 |
| | Hunter, Ian | June 13 | 1900 |
| | Huston, Walter | April 6 | 1884 |
| | Huth, Harold | January 20 | 1894 |
| | Hyams, Leila | May 1 | 1906 |
| | Hymer, Warren | February 25 | 1906 |
| I | Ince, Ralph | | 1887 |
| J | Janis, Elsie | March 16 | 1889 |
| | Janney, Leon | April 1 | 1917 |
| | Janney, William | February 15 | 1908 |
| | Jannings, Emil | July 26 | 1886 |
| | Jeans, Ursula | May 5 | 1906 |
| | Jeayes, Allan | January 19 | 1885 |
| | Jennings, De Witt | June 21 | 1879 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| J | Jerrold, Mary | December 4 | 1877 |
| | Jolson, Al | May 26 | 1886 |
| | Jones, Charles (Buck) | December 4 | 1889 |
| | Jordan, Dorothy | August 9 | 1910 |
| | Joyce, Alice | October 1 | 1890 |
| K | Kane, Helen | August 4 | 1908 |
| | Karloff, Boris | November 23 | 1887 |
| | Karns, Roscoe | September 7 | 1893 |
| | Keaton, Buster | October 4 | 1896 |
| | Keefe, Cornelius | July 13 | 1902 |
| | Keen, Malcolm | August 8 | 1887 |
| | Keene, Tom | | 1904 |
| | Keith, Ian | February 27 | 1899 |
| | Kendall, Henry | May 28 | 1898 |
| | Kennedy, Merna | | 1908 |
| | Kent, Barbara | December 16 | 1908 |
| | Kerr, Frederick | October 11 | 1858 |
| | Kibbee, Guy | March 6 | 1886 |
| | King, Charles | October 31 | 1894 |
| | Kirkwood, James | February 22 | 1883 |
| | Knapp, Evalyn | June 17 | 1908 |
| | Kohler, Fred | April 20 | 1889 |
| | Konstam, Phyllis | April 14 | 1907 |
| | Kove, Kenneth | | 1893 |
| L | Lamont, Molly | May 22 | 1911 |
| | Lanchester, Elsa | October 28 | 1902 |
| | Landi, Elissa | December 6 | 1904 |
| | Lane, Lupino | June 16 | 1892 |
| | Lang, Matheson | May 15 | 1879 |
| | La Plante, Laura | November 1 | 1904 |
| | La Rocque, Rod | November 29 | 1898 |
| | La Roy, Rita | October 2 | 1907 |
| | Laughton, Charles | July 1 | 1899 |
| | Laurel, Stan | June 16 | 1895 |
| | La Verne, Lucille | November 8 | 1875 |
| | Lawrence, Gertrude | July 4 | 1898 |
| | Lawton, Frank | September 30 | 1904 |
| | Laye, Evelyn | July 10 | 1900 |
| | Lease, Rex | February 11 | 1903 |
| | Lebedeff, Ivan | June 18 | 1899 |
| | Lederer, Francis | | 1906 |
| | Lee, Dorothy | May 23 | 1911 |
| | Lee, Lila | July 25 | 1905 |
| | Leggatt, Alison | February 7 | 1904 |
| | Lemonnier, Meg | | 1908 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| L | LIGHTNER, Winnie | September 17 | 1901 |
| | LION, Leon M. | March 12 | 1879 |
| | LITTLEFIELD, Lucien | August 16 | 1895 |
| | LIVESEY, Sam | October 14 | 1873 |
| | LLOYD, Harold | April 20 | 1893 |
| | LOMBARD, Carole | October 6 | 1909 |
| | LOUISE, Anita | | 1915 |
| | LOVE, Montagu | | 1887 |
| | LOWE, Edmund | March 3 | 1892 |
| | LOY, Myrna | August 2 | 1905 |
| | LUGOSI, Bela | October 20 | 1888 |
| | LUKAS, Paul | May 26 | 1895 |
| | LUNT, Alfred | | 1893 |
| | LUPINO, Stanley | May 15 | 1895 |
| | LUPINO, Wallace | | 1897 |
| | LYEL, Viola | | 1901 |
| | LYND, Moira | | 1903 |
| | LYNN, Ralph | March 18 | 1882 |
| | LYON, Ben | February 6 | 1901 |
| | LYTELL, Bert | February 24 | 1888 |
| M | MCAVOY, May | September 8 | 1901 |
| | MCCORMACK, John | June 14 | 1884 |
| | MCCOY, Tim | April 10 | 1893 |
| | MCCREA, Joel | November 5 | 1905 |
| | MCCULLOUGH, Philo | June 16 | 1893 |
| | MCDONALD, Francis | August 22 | 1891 |
| | MACDONALD, J. Farrell | | 1875 |
| | MACDONALD, Jeanette | June 18 | 1907 |
| | MCGUIRE, Mickey | September 23 | 1921 |
| | MCHUGH, Frank | May 23 | 1899 |
| | MACKAILL, Dorothy | March 4 | 1905 |
| | MCKEE, Lafe | January 23 | 1872 |
| | MCLAGLEN, Victor | December 11 | 1886 |
| | MCLAUGHLIN, Gibb | July 19 | 1884 |
| | MCNAUGHTON, Gus | July 18 | 1887 |
| | MALLESON, Miles | May 25 | 1888 |
| | MANDER, Miles | May 14 | 1891 |
| | MANNERS, David | April 30 | 1902 |
| | MARCH, Fredric | August 31 | 1989 |
| | MARGETSON, Arthur | April 27 | 1897 |
| | MARION, George, Snr. | July 16 | 1860 |
| | MARITZA, Sari | | 1911 |
| | MARSH, Garry | May 21 | 1902 |
| | MARSH, Joan | July 10 | 1914 |
| | MARSH, Mae | November 9 | 1895 |

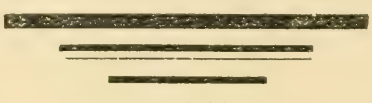
| | Name | Date of Birth | Year |
|---|---|---|---|
| M | Marsh, Marian | October 17 | 1913 |
| | Marshall, Herbert | May 23 | 1890 |
| | Marshall, Tully | April 13 | 1864 |
| | Marx Bros. | | |
| | Harpo (Arthur) | November 21 | 1893 |
| | Groucho (Julius) | October 2 | 1895 |
| | Chico (Leonard) | March 22 | 1891 |
| | Zeppo (Herbert) | February 25 | 1901 |
| | Mason, Haddon | February 21 | 1898 |
| | Mason, Shirley | | 1901 |
| | Massey, Raymond | August 13 | 1896 |
| | Mather, Aubrey | December 17 | 1885 |
| | Matieson, Otto | March 27 | 1893 |
| | Matthews, Jessie | March 11 | 1907 |
| | Matthews, Lester | December 3 | 1900 |
| | Maude, Cyril | April 24 | 1862 |
| | Maude, Joan | January 16 | 1909 |
| | Mehaffey, Blanche | July 28 | 1907 |
| | Meighan, Thomas | April 9 | 1888 |
| | Menjou, Adolphe | February 18 | 1890 |
| | Merkel, Una | December 10 | 1907 |
| | Metaxa, Georges | September 11 | 1899 |
| | Middleton, Charles | October 3 | 1884 |
| | Miller, Marilyn | September 1 | 1900 |
| | Miller, Patsy Ruth | June 22 | 1905 |
| | Milton, Billy | December 8 | 1905 |
| | Milton, Harry | June | 1900 |
| | Mix, Tom | January 6 | 1881 |
| | Montenegro, Conchita | September 11 | 1912 |
| | Montgomery, Robert | May 21 | 1904 |
| | Moore, Dickie | September 12 | 1926 |
| | Moore, Eva | February 9 | 1870 |
| | Moore, Matt | | 1888 |
| | Moore, Owen | | 1886 |
| | Moore, Tom | | 1885 |
| | Moran, Lee | June 23 | 1890 |
| | Moran, Lois | March 1 | 1909 |
| | Moreno, Rosita | March 18 | 1910 |
| | Morris, Chester | February 16 | 1901 |
| | Moylan, Catherine | | 1910 |
| | Mulhall, Jack | October 7 | 1894 |
| | Mundin, Herbert | August 21 | 1898 |
| | Muni, Paul | October 14 | 1895 |
| | Murray, Mae | May 10 | 1894 |
| | Myers, Carmel | April 4 | 1901 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| N | Nagel, Conrad | March 16 | 1897 |
| | Naish, Carrol | January 21 | 1901 |
| | Napier, Diana | | 1908 |
| | Nares, Owen | August 11 | 1888 |
| | Neagle, Anna | | 1908 |
| | Nedell, Bernard | October 14 | 1897 |
| | Nesbitt, Cathleen | November 24 | 1889 |
| | Newall, Guy | May 25 | 1885 |
| | Newcomb, Mary | August 24 | 1897 |
| | Newell, David | January 23 | 1905 |
| | Newland, Mary | February 7 | 1905 |
| | Nissen, Greta | January 30 | 1906 |
| | Nixon, Marian | October 20 | 1904 |
| | Nolan, Mary | December 18 | 1905 |
| | Norris, Nedra | | 1914 |
| | Norton, Barry | June 16 | 1905 |
| | Novarro, Ramon | February 6 | 1899 |
| | Novello, Ivor | January 15 | 1893 |
| | Nugent, Eddie | February 7 | 1904 |
| | Nugent, Elliott | September 20 | 1901 |
| O | Oakie, Jack | November 12 | 1903 |
| | Oberon, Merle | February 19 | 1911 |
| | O'Brien, George | April | 1900 |
| | O'Brien, Pat | November 11 | 1899 |
| | Oland, Warner | October 3 | 1880 |
| | Oliver, Guy | | 1875 |
| | Olivier, Laurence | May 22 | 1907 |
| | O'Malley, Pat | September 3 | 1892 |
| | O'Neil, Nance | October 8 | 1874 |
| | O'Neil, Sally | October 23 | 1910 |
| | O'Regan, Kathleen | November 11 | 1904 |
| | O'Sullivan, Maureen | May 17 | 1911 |
| | Owen, Reginald | August 5 | 1887 |
| P | Page, Anita | August 4 | 1910 |
| | Pallette, Eugene | July 8 | 1889 |
| | Parker, Cecilia | April 26 | 1905 |
| | Paterson, Pat | | 1912 |
| | Peers, Joan | | 1911 |
| | Pendelton, Nat | August 9 | 1899 |
| | Petrovitch, Ivan | | 1899 |
| | Pickford, Jack | | 1896 |
| | Pickford, Mary | April 8 | 1893 |
| | Pidgeon, Walter | September 23 | 1897 |

| Name | Date of Birth | Year |
|---|---|---|
| P | | |
| PITTS, Zasu | | 1898 |
| PLAYFAIR, Sir Nigel | July 1 | 1874 |
| POLLOCK, Ellen | June 29 | 1903 |
| POWELL, William | July 29 | 1892 |
| PREJEAN, Albert | | 1898 |
| PREVOST, Marie | November 8 | 1898 |
| QUILLAN, Eddie | March 31 | 1907 |
| RAINE, Jack | May 18 | 1898 |
| R | | |
| RALSTON, Esther | September 17 | 1902 |
| RAMBEAU, Marjorie | July 15 | 1889 |
| RANDOLPH, Elsie | December 9 | |
| RATHBONE, Basil | June 13 | 1892 |
| RAWLINSON, Gerald | August 24 | 1904 |
| RAYMOND, Gene | August 13 | 1908 |
| RENALDO, Duncan | April 23 | 1904 |
| REVIER, Dorothy | April 18 | 1904 |
| REYNOLDS, Vera | November 25 | 1905 |
| RICH, Irene | October 13 | 1897 |
| RICH, Lillian | | 1905 |
| ROBERTS, J. H. | July 11 | 1884 |
| ROBERTSON, Willard | January 1 | 1886 |
| ROBEY, George | September 20 | 1869 |
| ROBINSON, Edward G. | December 12 | 1893 |
| ROGERS, Charles (Buddy) | August 13 | 1904 |
| ROGERS, Ginger | July 16 | 1911 |
| ROGERS, Will | November 4 | 1879 |
| ROLAND, Gilbert | December 11 | 1905 |
| ROLLINS, David | September 2 | 1909 |
| ROME, Stewart | January 30 | 1886 |
| ROSMER, Milton | November 4 | 1881 |
| ROTH, Lillian | December 11 | 1910 |
| S | | |
| SAXON-SNELL, H. | August 7 | 1889 |
| SCHILDKRAUT, Joseph | March 22 | 1898 |
| SCHILLING, Marion | | 1911 |
| SCOTT, Randolph | January 23 | 1903 |
| SEARL, Jackie | | 1920 |
| SEBASTIAN, Dorothy | April 26 | 1904 |
| SEEGAR, Miriam | September 1 | 1909 |
| SELTEN, Morton | January 6 | 1860 |
| SHEARER, Norma | August 10 | 1904 |
| SHEFFIELD, Leo | November 15 | 1873 |
| SHERMAN, Lowell | October 11 | 1885 |
| SHOTTER, Winifred | November 5 | 1904 |
| SHUFORD, Andy | | 1920 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| S | Sidney, Sylvia | | 1910 |
| | Simpson, Ivan | | 1875 |
| | Skipworth, Alison | | 1875 |
| | Smith, C. Aubrey | July 21 | 1863 |
| | Standing, Joan | June 21 | 1903 |
| | Stanmore, Frank | | 1877 |
| | Stanwyck, Barbara | July 16 | 1907 |
| | Sten, Anna | | 1910 |
| | Sterling, Ford | | 1885 |
| | Stockfeld, Betty | January 15 | 1905 |
| | Stone, Lewis | November 15 | 1879 |
| | Stuart, Gloria | July 4 | 1910 |
| | Stuart, John | | 1899 |
| | Swain, Mack | February 16 | 1876 |
| | Swanson, Gloria | March 27 | 1899 |
| | Swinburne, Nora | July 25 | 1903 |
| T | Talmadge, Constance | April 19 | 1900 |
| | Talmadge, Norma | May 26 | 1897 |
| | Talmadge, Richard | December 3 | 1898 |
| | Tashman, Lilyan | October 23 | 1899 |
| | Taylor, Alma | January 3 | 1895 |
| | Taylor, Estelle | May 20 | 1899 |
| | Tearle, Conway | May 17 | 1878 |
| | Tearle, Godfrey | October 12 | 1884 |
| | Thomas, Jameson | | 1892 |
| | Thorndike, Dame Sybil | October 24 | 1882 |
| | Tobin, Genevieve | November 29 | 1904 |
| | Todd, Ann | | 1911 |
| | Toomey, Regis | August 13 | 1902 |
| | Torrence, Ernest | June 26 | 1878 |
| | Torres, Raquel | November 11 | 1908 |
| | Tracy, Lee | April 14 | 1898 |
| | Tracy, Spencer | | 1900 |
| | Tree, Lady, O.B.E. | October 5 | 1863 |
| | Trenker, Luis | | 1896 |
| | Trevor, Austin | October 7 | 1897 |
| | Tryon, Glenn | September 14 | 1899 |
| | Turpin, Ben | September 17 | 1874 |
| | Twelvetrees, Helen | December 25 | 1908 |
| V | Varconi, Victor | March 31 | 1896 |
| | Vaughn, Alberta | June 27 | 1908 |
| | Veidt, Conrad | January 22 | 1893 |
| | Velez, Lupez | July 18 | 1910 |

| | Name | Date of Birth | Year |
|---|---|---|---|
| V | VERNO, Jerry | July 26 | 1896 |
| | VIDOR, Florence | July 23 | 1895 |
| | VON NAGY, Kate | | 1908 |
| | VOSPER, Frank | December 15 | 1899 |
| | WAKEFIELD, Hugh | November 10 | 1888 |
| W | WALLS, Tom | February 18 | 1883 |
| | WALTERS, Polly | January 5 | 1913 |
| | WAREING, Lesley | October 16 | 1913 |
| | WARNER, H. B. | October 26 | 1876 |
| | WASHBURN, Bryant | April 28 | 1889 |
| | WATKINS, Linda | May 23 | 1909 |
| | WATTS, Dodo | | 1910 |
| | WEEKS, Barbara | July 4 | 1913 |
| | WELCHMAN, Harry | February 24 | 1886 |
| | WELSH, Jane | January 14 | 1905 |
| | WENMAN, Henry | September 7 | 1875 |
| | WHITE, Alice | August 28 | 1907 |
| | WHITE, Marjorie | July 22 | 1910 |
| | WILCOXON, Harry | September 8 | 1905 |
| | WILSHIN, Sunday | February 26 | 1905 |
| | WILSON, Lois | June 28 | 1896 |
| | WINTON, Jane | October 10 | 1905 |
| | WITHERS, Grant | January 17 | 1904 |
| | WONG, Anna May | January 3 | 1907 |
| | WONTNER, Arthur | January 21 | 1875 |
| | WOOLSEY, Robert | August 14 | 1889 |
| | WRAY, Fay | September 16 | 1907 |
| | WRIGHT, Hugh E. | April 23 | 1879 |
| | WYNDHAM, Joan | September 2 | 1911 |
| | YARDE, Margaret | April 2 | 1878 |
| | YOUNG, Clara Kimball | | 1891 |
| | YOUNG, Loretta | January 13 | 1913 |
| Y | YOUNG, Robert | February 22 | 1907 |
| | YOUNG, Roland | November 11 | 1887 |



# THE PLAYERS' BIRTHDAYS AT A GLANCE

## JANUARY

1....Charles Bickford
1....William Haines
1....Willard Robertson
2....William Humphrey
3....Marion Davies
3....Alma Taylor
3....Anna May Wong
4....Thomas Helmore
5....Polly Walters
6....Phyllis Haver
6....Ruth Hiatt
6....Tom Mix
6....Morton Selten
7....Maisie Gay
8....Richard Cromwell
9....Gracie Fields
9....Vilma Banky
10....Francis X. Bushman, (Snr.)
10....Claudia Dell
11....Chester Conklin
11....Monte Blue
13....Loretta Young
13....Kay Francis
14....Jane Welsh
14....Bebe Daniels
15....Betty Stockfeld
15....Ivor Novello
16....Tom Brown
16....Joan Maude
17....Nils Asther
17....Noah Beery, (Snr.)
17....Grant Withers
18....Lilian Bond
18....Oliver Hardy
19....Allan Jeayes
19....Lilian Harvey
20....Roscoe Ates
20....Mae Busch
20....Colin Clive
20....Harold Huth
21....Carrol Naish
21....Arthur Wontner
22....Conrad Veidt
23....Humphrey Bogart
23....Ralph Graves
23....Lafe McKee
23....David Newell
23....Randolph Scott
26....Jill Esmond
27....Willy Fritsch
27....Marjorie Hume
28....Mary Boland
30....Seymour Hicks
30....Greta Nissen
30....Stewart Rome
31....Tallulah Bankhead
31....Eddie Cantor

## FEBRUARY

1....Chaliapin
1....Helen Chandler
1....Clark Gable
2....Frank Albertson
3....Franklin Dyall
4....Walter Catlett
4....Jack Donovan
6....Raymon Novarro
6....Russell Gleason
7....Mary Newland
7....Eddie Nugent
7....Alison Leggatt
9....Heather Angel
9....Ronald Colman
9....Eva Moore
10....Roy d'Arcy
10....Alan Hale

11....Frank Elliott
11....Rex Lease
12....Wallace Ford
12....William Collier (Jnr.)
14....Stuart Erwin
14....Frances Dade
15....John Barrymore
15....William Janney
16....Chester Morris
16....Mack Swain
17....Mary Brian
18....Russell Hopton
18....Adolphe Menjou
18....Tom Walls
19....Cedric Hardwicke
20....Margot Grahame
21....Haddon Mason
22....Lew Cody
22....Robert Young
23....Frank Cellier
25....Zeppo Marx
25....Warren Hymer
26....Madeleine Carroll
26....Amy Veness
26....Sunday Wilshin
27....Joan Bennett
27....Eddie Brophy
27....Dorothy Dix
28....Hale Hamilton

**MARCH**

1....Lionel Atwill
1....Lois Moran
3....Edna Best
3....George Brent
3....Jean Harlow
4....Dorothy Burgess
4....Dorothy Mackaill
6....Rochelle Hudson
7....Alexander Carr
9....Lilian Braithwaite
10....Basil Gill
11....Dorothy Gish
11....Jessie Matthews
12....Leslie Fenton
12....Leon M. Lion
12....John Arledge
16....Marion Byron
16....Junior Coghlan
16....Isobel Elsom
16....Elsie Janis
16....Conrad Nagel
17....Donald Dillaway
18....Betty Compson
18....Rosita Moreno
21....Gustav Froelich
22....Chico Marx
22....Joseph Schildkraut
23....Joan Crawford
24....Roscoe Arbuckle
25....Binnie Barnes
25....El Brendel
25....O. B. Clarence
26....Micky Brantford
26....Sir Gerald du Maurier
26....Clive Currie
27....Betty Balfour
27....Andre Beranger
27....Otto Matieson
27....Gloria Swanson
29....Warner Baxter
29....Joseph Cawthorn
30....Dennis Hoey
31....Victor Varconi
31....Eddie Quillan

**APRIL**

1....Wallace Beery
1....Cicely Courtneidge
1....Harry Green
1....Leon Janney
2....Jack Buchanan
3....Leslie Howard
4....Carmel Myers
5....Bette Davis
5....Melvyn Douglas
6....Walter Huston
8....Yola d'Avril
8....Mary Pickford
9....Thomas Meighan
10....George Arliss
10....Tim McCoy
11....Donald Calthrop
12....Virginia Cherrill
13....Tully Marshall
14....Lee Tracy
16....Mary Brough
16....Charles Chaplin
16....Fifi Dorsay

18....Wendy Barrie
18....Dorothy Revier
19....Lina Basquette
19....Constance Talmadge
20....Harold Lloyd
23....Duncan Renaldo
24....Marceline Day
24....Jack Hulbert
24....Cyril Maude
25....Camilla Horn
26....Cecilia Parker
26....Dorothy Sebastian
27....George K. Arthur
27....Arthur Margetson
28....Lionel Barrymore
28....Bryant Washburn
30....David Manners

**MAY**

1....Josephine Dunn
1....Sonnie Hale
1....Nicholas Hannen
1....Leila Hyams
2....William Bakewell
3....Mary Astor
3....Juliette Compton
4....Maria Corda
5....Ursula Jeans
7....Gary Cooper
8....Diana Beaumont
9....Richard Barthelmess
10....Mae Murray
11....George Grossmith
14....Billie Dove
15....Matheson Lang
17....Maureen O'Sullivan
17....Conway Tearle
18....Jack Raine
19....Anthony Bushell
20....Estelle Taylor
21....Garry Marsh
21....Robert Montgomery
22....Adrienne Dore
23....Douglas Fairbanks, (Snr.)
23....James Gleason
23....Dorothy Lee
23....Frank McHugh
23....Herbert Marshall
23....Linda Watkins
25....Miles Malleson
25....Guy Newall
26....Norma Talmadge
26....Al Jolson
30....Stepin Fetchit
31....Jack Holt

**JUNE**

1....Clive Brook
2....Hedda Hopper
3....Adele Dixon
5....William (Bill) Boyd
5....Edmund Breese
9....Leslie Banks
9....Louise Carver
10....Sessue Hayakawa
10....Virginia Valli
11....Walter Byron
13....Ian Hunter
13....Basil Rathbone
14....Cliff Edwards
14....Clare Greet
14....John McCormack
16....Stan Laurel
16....Philo McCullough
16....Barry Norton
17....Ralph Bellamy
17....Louise Fazenda
18....Jeanette MacDonald
18....Ivan Lebedeff
18....Blanche Sweet
21....De Witt Jennings
21....Joan Standing
22....Renee Gadd
22....Patsy Ruth Miller
23....Lee Moran
24....Frank Pettingell
25....Charlotte Greenwood
25....Irving Pichel
26....Ernest Torrance
27....Alberta Vaughn
28....Leonora Corbett
28....Lois Wilson
29....Ellen Pollock
30....Madge Bellamy

**JULY**

1....Madge Evans
1....Charles Laughton

1....Sir Nigel Playfair
3....Richard Cramer
4....Angela Baddeley
4....Vincent Barnett
4....Gertrude Lawrence
4....Barbara Weeks
4....Gloria Stuart
5....A. W. Baskcomb
7....Raymond Hatton
8....Eugene Pallette
10....Lili Damita
10....John Gilbert
10....Evelyn Laye
10....Joan Marsh
11....Sally Blane
11....J. H. Roberts
12....Jean Hersholt
13....Sidney Blackmer
14....Irene Dunne
14....William Farnum
15....Enid Bennett
15....Leila Bennett
15....Raymond Hackett
15....Marjorie Rambeau
16....George Marion, Snr.
16....Barbara Stanwyck
16....Ginger Rogers
17....James Cagney
17....Mary Clare
17....John Darrow
18....Richard Dix
18....Jetta Goudal
18....Lupe Velez
19....Gibb McLaughlin
21....C. Aubrey Smith
22....Phillips Holmes
22....Marjorie White
23....Florence Vidor
23....Aileen Pringle
25....Lila Lee
25....Nora Swinburne
26....Emil Jannings
26....Kenneth Harlan
26....Jerry Verno
28....Joe E. Brown
28....Richard (Skeets) Gallagher
28....Lawrence Gray
28....Blanche Mehaffey
28....Catherine Dale Owen
31....Sydney Fairbrother

**AUGUST**

2....Claude Gillingwater
2....D. A. Clarke-Smith
3....Dolores Del Rio
3....Leslie Henson
4....Bobby Howes
4....Anita Page
5....Clara Bow
5....Reginald Owen
7....Phyllis Crane
7....Gordon Harker
7....Sidney Howard
7....Irene Purcell
7....H. Saxon-Snell
8....Ulrich Haupt
9....Randle Ayrton
9....Charles Delaney
9....Charles Farrell (American)
9....Dorothy Jordan
9....Nat Pendleton
10....Noah Beery (Jnr.)
10....Norma Shearer
11....Hobart Bosworth
12....Ann Dvorak
12....Pauline Frederick
13....Mary Duncan
13....Raymond Massey
13....Regis Toomey
13....Jean Raymond
13....Charles (Buddy) Rogers
15....Estelle Brody
16....Mae Clarke
16....Lucien Littlefield
17....Ann Harding
19....June Collyer
19....Eleanor Boardman
19....Lloyd Hamilton
21....Henry Ainley
21....Herbert Mundin
22....Francis McDonald
24....Mary Newcomb
24....Gerald Rawlinson
28....Alice White
30....Joan Blondell
30....Audrey Ferris
31....John Garrick
31....Gene Gerrard
31....Fredric March

**SEPTEMBER**

1....Richard Arlen
1....Betty Blythe
1....Peter Gawthorne
1....Johnny Mack Brown
1....Marilyn Miller
1....Miriam Seegar
2....Marie Ault
2....David Rollins
3....Mary Doran
4....Nigel Bruce
6....Irving Bacon
6....Dorothy Gulliver
7....Henry Wenman
8....May McAvoy
8....Harry Wilcoxon
9....Neil Hamilton
10....Tala Birrell
10....Dorothy Bouchier
11....Georges Metaxa
11....Conchita Montenegro
12....Maurice Chevalier
12....Dickie Moore
13....Claudette Colbert
14....John Halliday
14....Glenn Tryon
16....Jackie Cooper
17....Ben Turpin
17....Dolores Costello
17....Winnie Lightner
17....Esther Ralston
18....Fay Compton
18....Greta Garbo
19....Ricardo Cortez
20....Elliott Nugent
20....George Robey
23....Mickey McGuire (also Mickey Rooney)
23....Walter Pidgeon
25....Morris Harvey
26....Donald Cook
26....Edmund Gwenn
28....Jack Hobbs
30....George Bancroft
30....Ralph Forbes
30....Frank Lawton

**OCTOBER**

2....Rita La Roy
2....Lumsden Hare
2....Groucho Marx
3....Claud Allister
3....Charles Middleton
4....Sybil Grove
5....Lady Tree, O.B.E.
5....Kathryn Crawford
5....Louise Dresser
6....Carole Lombard
6....Janet Gaynor
7....Austin Trevor
7....Andy Devine
7....Jack Mulhall
8....Clifford Heatherley
8....Nance O'Neil
9....Marjorie Beebe
10....Jane Winton
10....Helen Hayes
11....Lowell Sherman
12....Karl Dane
12....Godfrey Tearle
13....Irene Rich
13....Louise Closser Hale
14....Frank Conroy
14....Lillian Gish
14....Sam Livesey
14....Paul Muni
15....Ina Claire
16....Lesley Wareing
16....Rex Bell
17....Jean Arthur
17....Marian Marsh
18....Bob Custer
18....Roberta Gale
20....Evelyn Brent
20....Charley Chase
20....Marian Nixon
21....Lloyd Hughes
22....Constance Bennett
22....Mitzi Green
22....James Hall
23....Sally O'Neil
23....Lilyan Tashman
24....Dame Sybil Thorndike
26....H. B. Warner
26....Isla Bevan
26....Jackie Coogan
26....Joe Gardner
27....Theresa Allen
28....John Boles

29....Fanny Brice
29....A. Bromley Davenport
29....Kent Douglass
30....Sue Carol

**NOVEMBER**

1....Laura la Plante
2....James Dunn
4....Don Alvarado
4....Will Rogers
4....Milton Rosmer
5....Joan Barry
5....Joel McCrea
5....Winifred Shotter
6....Ann Casson
7....Alice Day
8....Lucille la Verne
8....Marie Prevost
8....Dorothy Bartlam
9....Marie Dressler
9....Mae Marsh
9....John Miljan
10....Hugh Wakefield
11....John Longden
11....Kathleen O'Regan
11....Raquel Torres
11....Roland Young
12....Jack Oakie
12....William Collier, Snr.
15....Leo Sheffield
15....Lewis Stone
16....Halliwell Hobbes
17....Mischa Auer
19....Nancy Carroll
20....Robert Armstrong
20....Frederic Santley
21....Reginald Denny
21....Harpo Marx
23....Maurice Braddell
24....Corinne Griffith
25....Vera Reynolds
29....Rod la Rocque
29....Genevieve Tobin

**DECEMBER**

2....June Clyde
3....Lester Matthews
3....Richard Talmadge
4....Mary Jerrold
4....Charles (Buck) Jones
5....Virginia Lee Corbin
8....Paul Cavanagh
8....Billy Milton
9....Douglas Fairbanks, Jnr.
9....Elsie Randolph
10....Sidney Fox
10....Una Merkel
11....Sally Eilers
11....Victor McLaglen
11....Gilbert Roland
11....Lillian Roth
12....Edward G. Robinson
15....Frank Vosper
15....Margaret Bannerman
16....Hardie Albright
16....Clyde Cook
17....George Barraud
17....Robertson Hare
17....Aubrey Mather
18....Mary Nolan
19....Basil Howes
22....Frankie Darro
24....Ruth Chatterton
24....Carl Brisson
24....Evelyn Hall
25....Marguerite Churchill
25....Earle Foxe
25....Claude Hulbert
27....Marlene Dietrich
28....Lew Ayres
31....Arletta Duncan

# PLAYERS' REAL NAMES AT A GLANCE

*In this section the maiden names of married women, rather than their married names, have been given. A list of their marriages appears on page 276.*

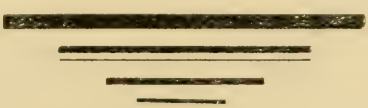
| | Screen Names | Real Names |
|---|---|---|
| **A** | ADAIR, Janice | Beatrice Duffy |
| | ADOREE, Renee | Renee de la Fonte |
| | ALEXANDER, Ben | Nicholas Benton Alexander |
| | ALLISTER, Claud | William Claud Michel Palmer |
| | ALVARADO, Don | Jose Paige |
| | AMES, Adrienne | Adrienne McClure |
| | ANDRA, Fern | Baroness Fern Andra von Weichs |
| | ANGELUS, Muriel | Muriel Findlay |
| | ARLEDGE, John | Johnson Lundy Arledge |
| | ARLEN, Richard | Richard Van Mattimore |
| | ARLISS, George | George Arliss-Andrews |
| | ARTHUR, George K. | George Brest |
| | ASTOR, Mary | Lucille Vasconellos Langhanke |
| **B** | BARNES, Binnie | Gertrude Maude Barnes |
| | BARRYMORE, John | John Blythe |
| | BARRYMORE, Lionel | Lionel Blythe |
| | BASQUETTE, Lina | Lina Belcher |
| | BELL, Rex | George F. Beldam |
| | BELLAMY, Madge | Margaret Philpott |
| | BERANGER, Andre | George Andre de Beranger |
| | BEVAN, Isla | Isla Buckley |
| | BLYTHE, Betty | Elizabeth Blythe Slaughter |
| | BRENDEL, El | Elmer G. Brendel |
| | BREON, Edmund | Edmund McLaverty |
| | BRICE, Fanny | Fanny Borach |
| | BRISSON, Carl | Carl Brisson Petersen |
| | BUSHMAN, Francis X. (Jnr.) | Ralph Bushman |
| | BYRON, Marion | Miriam Bilenkin |
| | BYRON, Walter | Walter Butler |
| **C** | CABOT, Bruce | Jacques de Bujac |
| | CAROL, Sue | Evelyn Lederer |
| | CARROLL, Nancy | Ann la Hiff |
| | CARVER, Louise | Louise Spilger Murray |
| | CHAPLIN, Charles | Charles Spencer Chaplin |

| | SCREEN NAMES | REAL NAMES |
|---|---|---|
| | CLAIRE, Bernice | Bernice Jahnigan |
| | CLAIRE, Ina | Ena Fagan |
| | COLLYER, June | Dorothea Heermanse |
| | CONTI, Albert | Albert de Conti Cedassamare |
| | COOPER, Gary | Frank J. Cooper |
| | CORDA, Maria | Maria Korda |
| | CORTEZ, Ricardo | Jacob Kranz |
| | CRANE, Phyllis | Phyllis Francis |
| | CRAWFORD, Joan | Billie Cassin |
| | CRAWFORD, Kathryn | Kathryn Crawford Moran |
| | CROMWELL, Richard | Roy Radabaugh |
| **D** | DAGOVER, Lil | Lilitts Daghofer |
| | DANE, Karl | Karl Daen |
| | D'ARCY, Roy | Roy F. Guisti |
| | DARROW, John | Harry Simpson |
| | DAVIES, Marion | Marion Douras |
| | DAVIS, Bette | Ruth Elizabeth Davis |
| | DELL, Claudia | Claudia Dell Smith |
| | DEL RIO, Dolores | Dolores Asunsolo |
| | DIX, Richard | Ernest Carlton Brimmer |
| | DOBLE, Frances | Lady Lindsay Hogg |
| | DONOVAN, Jack | Jack Francis Donovan |
| | DORAN, Mary | Florence Arnot |
| | DORSAY, Fifi | Yvonne Lussier |
| | DOUGLASS, Kent | Robert Douglass Montgomery |
| | DOVE, Billie | Lillian Bohney |
| | DRESSER, Louise | Louise Kerlin |
| | DRESSLER, Marie | Marie Koerber |
| | DVORAK, Ann | Ann McKim |
| **E** | EMERY, Gilbert | Gilbert Emery Bensley Pottle |
| | ESMOND, Jill | Jill Esmond-Moore |
| **F** | FAIRBANKS, Douglas | Douglas Ullman |
| | FAIRBROTHER, Sydney | Sydney Tapping |
| | FETCHIT, Stepin | Lincoln Theodore Perry |
| | FIELDS, Gracie | Grace Stansfield |
| | FIELDS, Stanly | Walter L. Agnew |
| | FORD, Wallace | Samuel Jones Grundy |
| **G** | GARBO, Greta | Greta Gustafson |
| | GAY, Maisie | M. Munro-Noble |
| | GERRARD, Gene | Eugene Maurice O'Sullivan |
| | GIBSON, Hoot | Edward Gibson |
| | GLEASON, Lucille | Lucille Webster Gleason |
| | GOODRICH, Louis | Abbott Anderson |
| | GREY, Anne | Aileen Ewing |
| | GROVE, Sybil | Sybil Westmacott Wingrove |

| | SCREEN NAMES | REAL NAMES |
|---|---|---|
| **H** | Hale, Sonnie | John Robert Hale Monro |
| | Hall, James | James Brown |
| | Hall, Ruth | Ruth Hale Ibanez |
| | Hamilton, Hale | Hale Rice Hamilton |
| | Hamilton, Neil | James Neil Hamilton |
| | Hammond, Kay | Kay Standing |
| | Hardy, Oliver | Oliver Norvelle Hardy |
| | Haydon, Julie | Donella Donaldson |
| | Hayes, Helen | Helen Hayes Brown |
| | Hiatt, Ruth | Ruth Redfern |
| | Hobart, Rose | Rose Kefer |
| | Hopper, Hedda | Elda Furry |
| **I** | Ince, John | John Edwards Ince |
| **J** | Janis, Elsie | Elsie Bierbauer |
| | Janney, William | William Preston Janney |
| | Jeans, Ursula | Ursula McMinn |
| | Jennings, De Witt | De Witt Clarke Jennings |
| | Jerrold, Mary | Mary Allen |
| | Jolson, Al | Asa Yoelson |
| | Joy, Leatrice | Leatrice Joy Leidler |
| **K** | Keen, Malcolm | Malcolm Knee |
| | Keene, Tom | George Duryea |
| | Keith, Ian | Keith Ross |
| | Kennedy, Merna | Merna Kahler |
| | Kerr, Frederick | Frederick Grinham Keen |
| **L** | Lake, Arthur | Arthur Silverlake |
| | Lanchester, Elsa | Elsa Sullivan |
| | Landi, Elissa | Elizabeth Marie Landi |
| | Lane, Lola | Dorothy Mulligan |
| | Lane, Lupino | Henry Lane |
| | La Roy, Rita | Ina Stuart |
| | Laurel, Stan | Arthur Stanley Jefferson |
| | Lawrence, Gertrude | Gertrude Klasen |
| | Lee, Dorothy | Marjorie Millsap |
| | Lee, Lila | Augusta Appel |
| | Loder, John | John Lowe |
| | Lombard, Carole | Carole June Peters |
| | Louise, Anita | Anita Louise Fremault |
| | Love, Bessie | Juanita Horton |
| | Loy, Myrna | Myrna Williams |
| | Loyd, Alison | Thelma Todd |
| | Lugosi, Bela | Bela Lugosi Blasko |
| | Lynd, Moira | Marie Rosalind Finlayson-Gauld |

| | SCREEN NAMES | REAL NAMES |
|---|---|---|
| **M** | McGuire, Mickey | Joe Yule (Jnr.) |
| | McNaughton, Gus | Augustus Howard |
| | Madison, Mae | Mariska Megyzsi |
| | Mander, Miles | Lionel Mander |
| | Manners, David | Rauff Acklom |
| | March, Fredric | Frederick McIntyre-Bickel |
| | Maritza, Sari | Sari Detering-Nathan |
| | Marsh, Garry | Garry Gerahty |
| | Marsh, Joan | Nancy Ann Rosher |
| | Marsh, Marian | Violet Krauth |
| | Marx Brothers | Chico, Leonard; Groucho, Julius; Harpo, Arthur; Zeppo, Herbert |
| | Menjou, Adolphe | Adolphe Jean Menjou |
| | Miller, Marilyn | Marilyn Reynolds |
| | Mix, Tom | Thomas Edwin Mix |
| | Montgomery, Robert | Henry Montgomery (Jnr.) |
| | Moore, Colleen | Kathleen Morrison |
| | Moran, Lois | Lois Darlington Dowling |
| | Moran, Polly | Pauline Theresa Moran |
| | Morley, Karen | Mildred Linton |
| | Muni, Paul | Muni Weisenfreund |
| | Murray, Mae | Marie Adrienne Koenig |
| **N** | Napier, Diana | Molly Ellis |
| | Neagle, Anna | Marjorie Robertson |
| | Nissen, Greta | Grethe Ruzt-Nissen |
| | Nolan, Mary | Mary Imogen Robertson |
| | Norris, Nedra | Nedra Gullette |
| | Novarro, Ramon | Ramon Samaniegos |
| | Nugent, Eddie | Edward J. Nugent |
| **O** | Oakie, Jack | Lewis D. Offield |
| | Oberon, Merle | Estelle Thompson |
| | O'Brien, Pat | William O'Brien |
| | Oliver, Edna May | Edna May Nutter |
| | O'Malley, Pat | Patrick H. O'Malley (Jnr.) |
| | O'Neil, Sally | Virginia Louise Noonan |
| | O'Regan, Katherine | Kathleen Melville |
| **P** | Page, Anita | Anita Pomares |
| | Pickford, Jack | Jack Smith |
| | Pickford, Mary | Gladys Smith |
| | Pringle, Aileen | Aileen Bisbee |
| **R** | Raymond, Gene | Raymond Guion |
| | Renaldo, Duncan | Basil Vasileconyanos |
| | Revier, Dorothy | Doris Velegra |
| | Robey, George | George Edward Wade |

| | SCREEN NAMES | REAL NAMES |
|---|---|---|
| | ROGERS, Will | William Penn Adair Rogers |
| | ROLAND, Gilbert | Luis Antonio Damaso de Alonso |
| | ROME, Stewart | Septimus Ryott |
| | ROONEY, Mickie | Joe Yule (Jnr.) |
| **S** | SCOTT, Randolph | Randolph Crane |
| | SELTEN, Morton | Morton Richard Stubbs |
| | SHANNON, Peggy | Winona Shannon |
| | STANWYCK, Barbara | Ruby Stevens |
| | STEN, Anna | Anjuchka Stenski |
| | STERLING, Ford | George Ford Stitch |
| | STOCKFELD, Betty | Betty Stockfield. |
| | STUART, Nick | Nicholas Pratza |
| | SUMMERVILLE, Slim | George J. Summerville |
| | SWEET, Blanche | Sarah Blanche Sweet |
| **T** | TALMADGE, Richard | Richard Metzetti |
| | TAYLOR, Estelle | Estelle Boylan |
| | TEARLE, Conway | Frederick Tearle |
| | TORRES, Raquel | Marie Osterman |
| | TRACY, Lee | William Lee Tracy |
| | TREVOR, Austin | Austin Schilsky |
| | TWELVETREES, Helen | Helen Marie Jurgens |
| **V** | VALLI, Virginia | Virginia McSweeney |
| | VELEZ, Lupe | Lupe Velez de Villalobos |
| | VENESS, Amy | Amy Springett |
| | VIDOR, Florence | Florence Arto |
| **W** | WAREING, Lesley | Hyldyn Shona Wareing |
| | WATTS, Dodo | Dorothy Margaret Watts |
| | WENMAN, Henry | Henry Newman |
| | WHITE, Alice | Alva White |
| | WINDSOR, Claire | Claire Viola Cronk |
| | WOOD, Judith | Helen Johnson |
| **Y** | YOUNG, Loretta | Gretchen Young |



# Players' Marriages At A Glance

*This section contains the most accurate and up-to-date information available about the marriages of film players—tabulated for convenient reference.*

**A**

| Name | Married To | Date |
|---|---|---|
| Adoree, Renee | (1) Tom Moore<br>(2) Sherman Gill | <br>1925 |
| Ainley, Henry | (1) Susanne Sheldon<br>(2) Elaine Titus Fearon | |
| Albertson, Frank | Virginia Shelley | 1931 |
| Allan, Elizabeth | W. J. O'Bryen | June, 1932 |
| Allan, Adrianne | Raymond Massey | |
| Allister, Claud | Barbara Fay | |
| Adrienne, Ames | Stephen Ames | |
| Ames, Robert | (1) Alice Gerry<br>(2) Frances Goodrich<br>(3) Vivienne Segal<br>(4) Marion Oakes | 1907 |
| Andra, Fern | Baron von Weichs | |
| Arbuckle, Roscoe | (1) Minta Durfee<br>(2) Dorothy Wallace<br>(3) Dorothy Dean<br>(4) Addie McPhail | <br><br><br>June, 1932 |
| Arlen, Richard | Jobyna Ralston | |
| Arliss, George | Florence Montgomery | Sept., 1899 |
| Armstrong, Robert | Ethel Kent | |
| Arthur, G. K. | Melba Lloyd | Sept., 1922 |

| | Name | Married To | Date |
|---|---|---|---|
| A | ARTHUR, Jean | Julian Anker | 1920 |
| | ASTHER, Nils | Vivian Duncan | 1930 |
| | ASTOR, Mary | (1) Kenneth Hawks<br>Died<br>(2) Dr. Franklyn Thorpe | Jan., 1930<br>June, 1931 |
| | ATES, Roscoe | Clara Callahan | |
| | AULT, Marie | James Alex. Paterson | |
| | AUSTIN, William | Dora Mae Howe | 1929 |
| | AYRES, Lew | Lola Lane | Dec., 1931 |
| B | BACLANOVA, Olga | (1) Vladimir Zoppi<br>(2) Nicholas Soussamin | 1929 |
| | BADDELEY, Angela | (1) Stephen Kerr Thomas<br>(2) Glen Byam Shaw | 1921<br>1929 |
| | BANCROFT, George | Octavia Brooke | 1913 |
| | BANKS, Leslie | Gwendoline Haldane<br>Unwin | |
| | BANKY, Vilma | Rod la Rocque | June, 1927 |
| | BANNERMAN, Margaret | (1) Pat Somerset<br>(2) Anthony Prinsep | |
| | BANNISTER, Harry | Ann Harding | 1927 |
| | BARNES, Binnie | Sam Joseph | 1932 |
| | BARRYMORE, John | Dolores Costello | 1928 |
| | BARRYMORE, Lionel | Irene Fenwick | 1923 |
| | BARTHELMESS, Richard | (1) Mary Hay<br>(2) Mrs. Jessica Sargeant | June, 1920 |
| | BASCOMB, A. W. | Eugenie Louise de<br>Beaulieu | 1912 |
| | BASQUETTE, Lina | (1) Sam Warner<br>Died<br>(2) Peverell Marley | |
| | BAXTER, Jane | Clive Dunfee<br>Died | 1932 |

B

| Name | Married To | Date |
|---|---|---|
| Baxter, Warner | Winifred Bryson | |
| Beaumont, Lucy | Captain Douglas Vigors<br>Died | |
| Beery, Noah, (Snr.) | Marguerite Lindsay | |
| Beery, Wallace | (1) Gloria Swanson<br>(2) Rita Gilman | 1916<br>1924 |
| Bell, Rex | Clara Bow | 1931 |
| Bellamy, Madge | Logan Metcalf | |
| Bellamy, Ralph | Catherine Willard | 1931 |
| Bennett, Constance | (1) Chester Moorehead<br>(2) Philip Plant<br>(3) Marquis de la Falaise de la Coudraye | 1921<br>Nov., 1924<br>Nov., 1931 |
| Bennett, Enid | Fred Niblo | |
| Bennett, Joan | (1) John Martin Fox<br>(2) Gene Markey | 1927<br>1932 |
| Bennett, Richard | (1) Mabel Morrison<br>(2) Amée Raisch | |
| Best, Edna | (1) Seymour Beard<br>(2) Herbert Marshall | <br>1929 |
| Blackmer, Sidney | Lenore Ulric | June, 1929 |
| Blackwell, Carlyle | (1) Ruth Hadman<br>(2) Mrs. Leah P. Haxton | |
| Blue, Monte | (1) Gladys Irma Blue<br>(2) Tova Jensen | |
| Blythe, Betty | Paul Scardon | |
| Boardman, Eleanor | King Vidor | |
| Boles, John | Marceline Dobbs | |
| Bond, Lilian | Harry Shulman | June, 1926 |
| Bordoni, Irene | (1) Edgar Beeman<br>(2) Roy Goetz | |
| Bosworth, Hobart | (1) Adele Farrington<br>(2) Cecile Percival | <br>1920 |
| Bouchier, Dorothy | Harry Milton | 1929 |

| Name | Married To | Date |
|---|---|---|
| Bow, Clara | Rex Bell | 1931 |
| Boyd, William (Bill) | (1) Elinor Fair<br>(2) Dorothy Sebastian | |
| Boyd, William (Stage) | Clara Joel | |
| Braithwaite, Lilian | Gerald Lawrence | |
| Breese, Edmund | (1) Genevieve Landry<br>(2) Harriet A. Beach | |
| Brendel, El | Flo Bert | |
| Brent, Evelyn | Harry Edwards | Nov., 1928 |
| Brent, George | Ruth Chatterton | Aug., 1932 |
| Brice, Fanny | (1) Nicky Arnstein<br>(2) William Rose | |
| Bronson, Betty | Ludwig Luerehaus | Mar., 1932 |
| Brook, Clive | Mildred Evelyn | Oct., 1920 |
| Brooks, Louise | Eddie Sutherland | |
| Brown, Joe E. | Kathryn Frances McGraw | |
| Bruce, Nigel | Violet Campbell | |
| Bruce, Virginia | John Gilbert | Aug., 1932 |
| Busch, Mae | (1) Francis MacDonald<br>(2) John Cassell | |
| Bushell, Anthony | Zelma O'Neal | |
| Bushman, Francis X. (Snr.) | (1) Josephine Bushman<br>(2) Beverly Baynel | |
| Cagney, James | Frances Vernon | |
| Calthrop, Donald | Margaret Helen Ledward | 1913 |
| Cantor, Eddie | Ida Tobias | 1914 |
| Carey, Harry | Olive Golden | |
| Carol, Sue | Nick Stuart | July, 1929 |

C

C

| Name | Married To | Date |
|---|---|---|
| CARR, Alexander | Helen Cressman | |
| CARROLL, Madeleine | Captain Philip Astley | Aug., 1931 |
| CARROLL, Nancy | (1) Tim Kirkland<br>(2) Francis Bolton-Mallory | July, 1931 |
| CARVER, Kathryn | Adolphe Menjou | 1928 |
| CATLETT, Walter | Ruth Verney | |
| CAWTHORN, Joseph | Queenie Vassar | |
| CELLIER, Frank | Florence Glossop-Harris | |
| CHANDLER, Helen | Cyril Hume | |
| CHAPLIN, Charles | (1) Mildred Harris<br>(2) Lita Grey | 1918 |
| CHASE, Charley | Bebe Eltinge | |
| CHATTERTON, Ruth | (1) Ralph Forbes<br>(2) George Brent | 1925<br>Aug., 1932 |
| CHERRILL, Virginia | (1) Irving Adler<br>(2) William Rinelander Stewart | 1932 |
| CHEVALIER, Maurice | Yvonne Vallee | |
| CHRISTY, Dorothy | Hal Christy | |
| CLAIRE, Ina | (1) James Whittaker<br>(2) John Gilbert | 1929 |
| CLARE, Mary | Lieut. L. Mawhood | |
| CLARENCE, O. B. | Hilda Forcutt | 1911 |
| CLARKE, Mae | Lew Price | |
| CLARKE-SMITH, D. A. | Alice Bowes | |
| CLIVE, Colin | Jeanne de Casalis | 1929 |
| CLYDE, June | Thornton Freeland | |
| CODY, Lew | Mabel Normand<br>Died | 1926<br>Feb., 1930 |

| Name | Married To | Date |
|---|---|---|
| C | | |
| COLBERT, Claudette | Norman Foster | |
| COLLIER, William, Sen. | (1) Louise Allen<br>Died<br>(2) Paula Marr | 1909 |
| COLLYER, June | Stuart Erwin | July, 1931 |
| COLMAN, Ronald | Thelma Raye | 1920 |
| COMPSON, Betty | James Cruze | |
| COMPTON, Fay | (1) H. G. Pelissier<br>Died<br>(2) Laurie de Frece<br>(3) Leon Quartermaine | 1913 |
| COMPTON, Juliette | James Bertram | Dec., 1926 |
| CONKLIN, Chester | Minnie Goodwin | |
| CONROY, Frank | Helen Robbins | |
| CONTI, Albert, | Patricia Gross | |
| COOK, Clyde | Alice Knowlton | |
| COOK, Donald | Frances Beranger | |
| CORDA, Maria | Alexander Korda | |
| CORTEZ, Ricardo | Alma Rubens<br>Died | 1926<br>Jan., 1931 |
| COSTELLO, Dolores | John Barrymore | 1928 |
| COSTELLO, Helen | Lowell Sherman | 1930 |
| COURTNEIDGE, Cicely | Jack Hulbert | |
| CRAWFORD, Joan | Douglas Fairbanks, Jnr. | June, 1929 |
| CRAWFORD, Kathryn | Wesley Ruggles | |
| D | | |
| DAGOVER, Lil | J. Witt | |
| DANIELS; Bebe | Ben Lyon | Jan., 1930 |
| D'ARCY, Roy | Mrs. L. Rhinock-Duffy<br>Remarried | 1926<br>1929 |

**D**

| Name | Married To | Date |
|---|---|---|
| Davenport, A. Bromley | Adelaide Marie Burdillat | Aug., 1921 |
| Davis, Bette | Harmon O. Nelson, Jnr. | 1932 |
| D'Avril, Yola | Edward Ward | Oct., 1930 |
| Day, Marceline | Arthur J. Klein | April, 1931 |
| Delaney, Charles | Mary Meek | |
| Del Rio, Dolores | (1) Jaime Martinez del Rio<br>Died<br>(2) Cedric Gibbons | <br>1928<br>Aug., 1930 |
| Denny, Reginald | (1) Betsy Lee<br>(2) Irene Haisman<br>(3) Kay Johnson<br>(4) " Bubbles " Steifel | <br>1913<br><br>1928 |
| De Putti, Lya | (1) Zoltan de Szepessy<br>(2) Count Louis Christianson | 1919 |
| Dietrich, Marlene | Rudolph Sieber | |
| Dix, Dorothy | (1) Jameson Thomas<br>(2) T. Vezey-Strong | |
| Dix, Richard | Winifred Coe | Oct., 1931 |
| Dixon, Adele | Ernest Schwaiger | Aug., 1928 |
| Doble, Frances | Sir Anthony Lindsay Hogg. | |
| Douglas, Melvyn | Helen Gahagan | 1931 |
| Dove, Billie | Irving Willat | |
| Dresser, Louise | Jack Gardner | |
| Du Maurier, Sir Gerald | Muriel Beaumont | |
| Duncan, Mary | Louis Woods, Jnr. | 1931 |
| Duncan, Vivian | Nils Asther | 1930 |
| Dunne, Irene | Dr. Francis Griffon | July, 1928 |
| Durante, Jimmy | Jeanne Olsen | |

| Name | Married To | Date |
|---|---|---|
| **D** | | |
| Dvorak, Ann | Leslie Fenton | Mar., 1932 |
| Dyall, Franklin | (1) Mary Phyllis Logan<br>(2) Mary Merrall | |
| **E** | | |
| Edwards, Cliff | Nancy Dover | |
| Eilers, Sally | Hoot Gibson | 1930 |
| Elliott, Frank | Dorothy Griffin | |
| Elsom, Isobel | Maurice Elvey | 1923 |
| Errol, Leon | Stella Chatelaine | |
| Erwin, Stuart | June Collyer | July, 1931 |
| Esmond, Jill | Laurence Olivier | 1930 |
| **F** | | |
| Fairbanks, Douglas | (1) Beth Sully<br>(2) Mary Pickford | Mar., 1920 |
| Fairbanks, Douglas (Jnr.) | Joan Crawford | June, 1929 |
| Fairbrother, Sydney | (1) Percy Buckler<br>(2) Trevor Lowe<br>Died | 1897<br><br>1910 |
| Farnum, William | (1) Olive White<br>(2) Mrs. Isabelle Major | |
| Farrell, Charles Amer | Virginia Valli | Feb., 1931 |
| Fay, Frank | Barbara Stanwyck | |
| Fazenda, Louise | Harold Wallis | |
| Fenton, Leslie | Ann Dvorak | Mar., 1932 |
| Fields, Gracie | Archie Pitt | |
| Fields, Stanly | Alta Travis | |
| Fontanne, Lynn | Alfred Lunt | 1924 |
| Forbes, Ralph | Ruth Chatterton | 1925 |
| Ford, Wallace | Martha Haworth | |
| Foster, Norman | Claudette Colbert | |

| Name | Married To | Date |
|---|---|---|
| F | | |
| Foxe, Earle | Betty Scott | |
| Francis, Alec B. | Lucy Bower | |
| Francis, Kay | (1) John Meehan<br>(2) Kenneth MacKenna | Jan., 1931 |
| Frederick, Pauline | (1) Frank Andrews<br>(2) Willard Mack<br>(3) Dr. Charles M. Rutherford<br>(4) Hugh Leighton | 1930 |
| Froelich, Gustav | Gitta Alpar | 1932 |
| Fuller, Leslie | Beatrice Witham<br>Died | 1931 |
| G | | |
| Gable, Clark | (1) Josephine Dillon<br>—<br>(2) Rita Langham | |
| Gadd, Renee | Guy Tooth | Feb., 1929 |
| Gallacher, Richard (Skeets) | Pauline Mason | |
| Garat, Henri | Betty Rowe | June, 1932 |
| Gawthorne, Peter | Ethel Marie Siddell | |
| Gaynor, Janet | Lydell Peck | Sept., 1929 |
| Gerrard, Gene | Patty Dale | |
| Gibson, Hoot | Sally Eilers | 1930 |
| Gilbert, John | (1) Olivia Burwell<br>(2) Leatrice Joy<br>(3) Ina Claire<br>(4) Virginia Bruce | 1917<br>1923<br>May, 1929<br>Aug., 1932 |
| Gill, Basil | Margery Cavania | |
| Gillingwater, Claude | Carlyn Stellith | |
| Gish, Dorothy | James Rennie | Aug., 1920 |
| Gleason, James | Lucille Webster | |

| | Name | Married To | Date |
|---|---|---|---|
| G | Gleason, Lucille | James Gleason | |
| | Goodrich, Louis | Beatrice K. Huggins | |
| | Grant, Lawrence | Iphigenia Hay | |
| | Graves, Ralph | (1) Marjorie Seaman<br>Died<br>(2) Virginia Goodwin | 1921<br>1923<br>1928 |
| | Greville, Vanda | Edmund Greville | |
| | Griffith, Corinne | (1) William M. Campbell<br>(2) Walter Morosco | |
| | Grossmith, George | Gertrude Rudge | |
| | Grove, Sybil | George Christopher Wingrove | |
| | Gulliver, Dorothy | Chester De Vito | June, 1926 |
| | Gwenn, Edmund | Minnie Terry | |
| H | Hackett, Raymond | Myra Hampton | |
| | Haines, Robert T. | Mrs. William McDowell | |
| | Hale, Allan | Gretchen Hartmann | |
| | Hale, Louise Closser | Walter Hale | |
| | Hale, Sonnie | (1) Evelyn Laye<br>(2) Jessie Matthews | 1931 |
| | Hall, Evelyn | Charles King | |
| | Hamilton, Hale | (1) Jane Oaker<br>(2) Maude Myrtle Tannehill<br>(3) Grace la Rue | |
| | Hamilton, Neil | Elsa Whitmer | Nov., 1922 |
| | Hannen, Nicholas | Muriel Victoria Morland | |
| | Harding, Ann | Harry Bannister | 1927 |
| | Hardwicke, Cedric | Helena Pickard | |
| | Hardy, Oliver | Myrtle E. Reeves | |

H

| Name | Married To | Date |
|---|---|---|
| HARDY, Sam | Betty Scott | |
| HARE, Lumsden | Selene Johnson | |
| HARE, Robertson | Rene Vivian | |
| HARLAN, Kenneth | (1) Salome Jane Harlan<br>(2) Flo Hart<br>(3) Marie Prevost<br>(4) Doris Booth | Oct., 1924 |
| HARLOW, Jean | (1) Charles F. McGrew<br>(2) Paul Bern<br>Died | 1927<br>1932<br>Sept., 1932 |
| HARVEY, Morris | Mai Bacon | |
| HAVER, Phyllis | William Seeman | April, 1929 |
| HAYAKAWA, Sessue | Tsuri Aoki | |
| HAYES, Helen | Charles MacArthur | |
| HEATHERLEY, Clifford | Ada Edith Wells | 1913 |
| HENSON, Leslie | (1) Madge Saunders<br>(2) Gladys Gunn | |
| HERBERT, Holmes | Beryl Mercer | |
| HEYBURN, Weldon | Greta Nissen | March, 1932 |
| HICKS, Seymour | Ellaline Terriss | |
| HOBART, Rose | William Grosvenor, Jnr. | Oct., 1932 |
| HOBBES, Halliwell | Nancie B. Marsland | |
| HOBBS, Jack | Margaret Wadd | |
| HOEY, Dennis | Josephine Marta Hoey | June, 1931 |
| HOPPER, Hedda | De Wolf Hopper | |
| HORN, Camilla | Klaus Geerz | |
| HOWARD, Leslie | Ruth Evelyn Martin | |
| HOWARD, Sidney | Dora White | |
| HOWES, Bobby | Patricia Malone | |
| HUGHES, Lloyd | Gloria Hope | |
| HULBERT, Claude | Enid Trevor | |

| | Name | Married To | Date |
|---|---|---|---|
| H | Hulbert, Jack | Cicely Courtneidge | |
| | Hume, Benita | Eric Siepman | June, 1926 |
| | Humphrey, William | Berthe Sotenberg | |
| | Hunter, Ian | Catherine Casha Pringle | |
| | Huston, Walter | (1) Bayonne Whipple<br>(2) Ninette Sunderland | 1915<br>Nov., 1931 |
| | Hyams, Leila | Phil Berg | Nov., 1927 |
| I | Ince, Ralph | (1) Lucille Lee Stewart<br>(2) Lucilla Mendez | <br>1926 |
| | Irvine, Robin | Ursula Jeans | May, 1931 |
| | Irving, George | Katherine Gilman | |
| J | Janis, Elsie | Gilbert Wilson | |
| | Jannings, Emil | Gussie Holl | |
| | Jeans, Ursula | Robin Irvine | May, 1931 |
| | Jeayes, Allan | Frances Hamerton | |
| | Jennings, De Witt | Ethel Conroy | |
| | Jerrold, Mary | Hubert Harben | |
| | Johnson, Kay | (1) Reginald Denny<br>(2) John Cromwell | <br>Oct., 1928 |
| | Jolson, Al | (1) Alma Osborne Carlton<br>(2) Ethel Delmar<br>(3) Ruby Keeler | <br>1922<br>1928 |
| | Jones, Charles Buck | Odille Osborne | |
| | Joy, Leatrice | (1) John Gilbert<br>(2) William Spencer Hook | 1923<br>Oct., 1931 |
| | Judge, Arline | Wesley Ruggles | Oct., 1931 |
| K | Karns, Roscoe | Mary Fraso | |
| | Keaton, Buster | Natalie Talmadge | |

| | Name | Married To | Date |
|---|---|---|---|
| K | KEENE, Tom | Grace Stafford | |
| | KEITH, Ian | (1) Blanche Yorka<br>(2) Ethel Clayton | 1922 |
| | KENYON, Doris | Milton Sills<br>Died | 1926<br>1930 |
| | KERR, Frederick | Lucy H. Dowson | |
| | KING, Charles | Lila Rhodes | |
| | KIRKWOOD, James | (1) Gertrude Robinson<br>(2) Lila Lee<br>(3) Beatrice Powers | <br>1923<br>Sept., 1931 |
| | KONSTAM, Phyllis | H. W. Austin | 1931 |
| L | LANCHESTER, Elsa | Charles Laughton | |
| | LANDI, Elissa | J. C. Lawrence | |
| | LANE, Lola | Lew Ayres | Dec., 1931 |
| | LANE, Lupino | Violet Blythe | 1917 |
| | LANG, Matheson | Hutin Britton | |
| | LA PLANTE, Laura | William Seiter | Nov., 1926 |
| | LA ROCQUE, Rod | Vilma Banky | June, 1927 |
| | LA ROY, Rita | Ben Herschfield | 1931 |
| | LAUGHTON, Charles | Elsa Lanchester | |
| | LAUREL, Stan | Lois Neilson | |
| | LAWRENCE, Gertrude | Francis Gordon-Howley | |
| | LAYE, Evelyn | Sonnie Hale | |
| | LEE, Dorothy | (1) Robert Booth<br>(2) James Fidler | |
| | LEE, Lila | James Kirkwood | 1923 |
| | LEGGATT, Alison | Lt.-Com. S. Clarke, R.N. | Mar., 1930 |
| | LIGHTNER, Winnie | (1) John Patrick<br>(2) William Harold<br>(3) G. Holtry | |

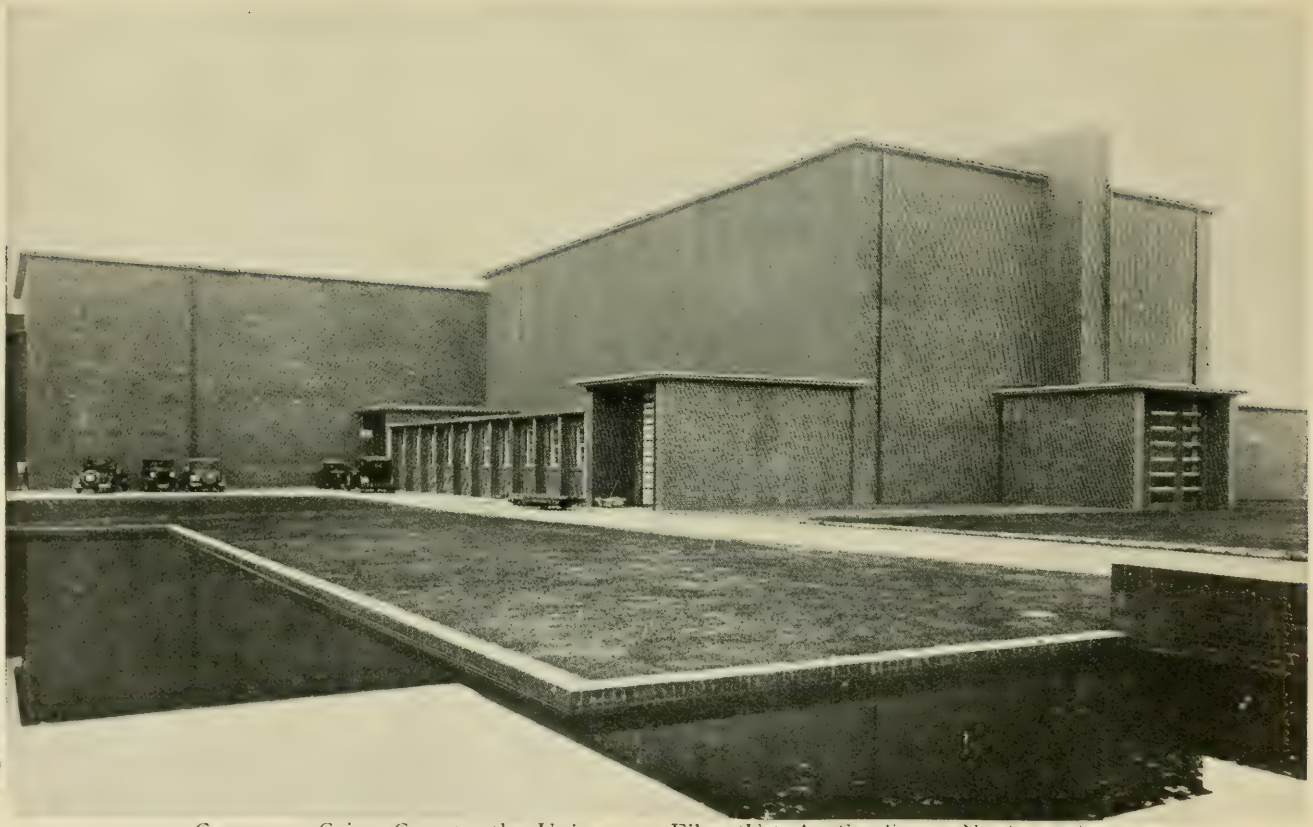
PLATE 33

" Extras " waiting hopefully for a job. A typical scene at the Metro-Goldwyn-Mayer Casting Office, Culver City.

M.G.M

RADIO PICTURES STUDIOS

PLATE 35



U.F.A

Germanic, Grim Gaunt—the Universum Film (U.F.A.) Studios at Neubabelsberg.

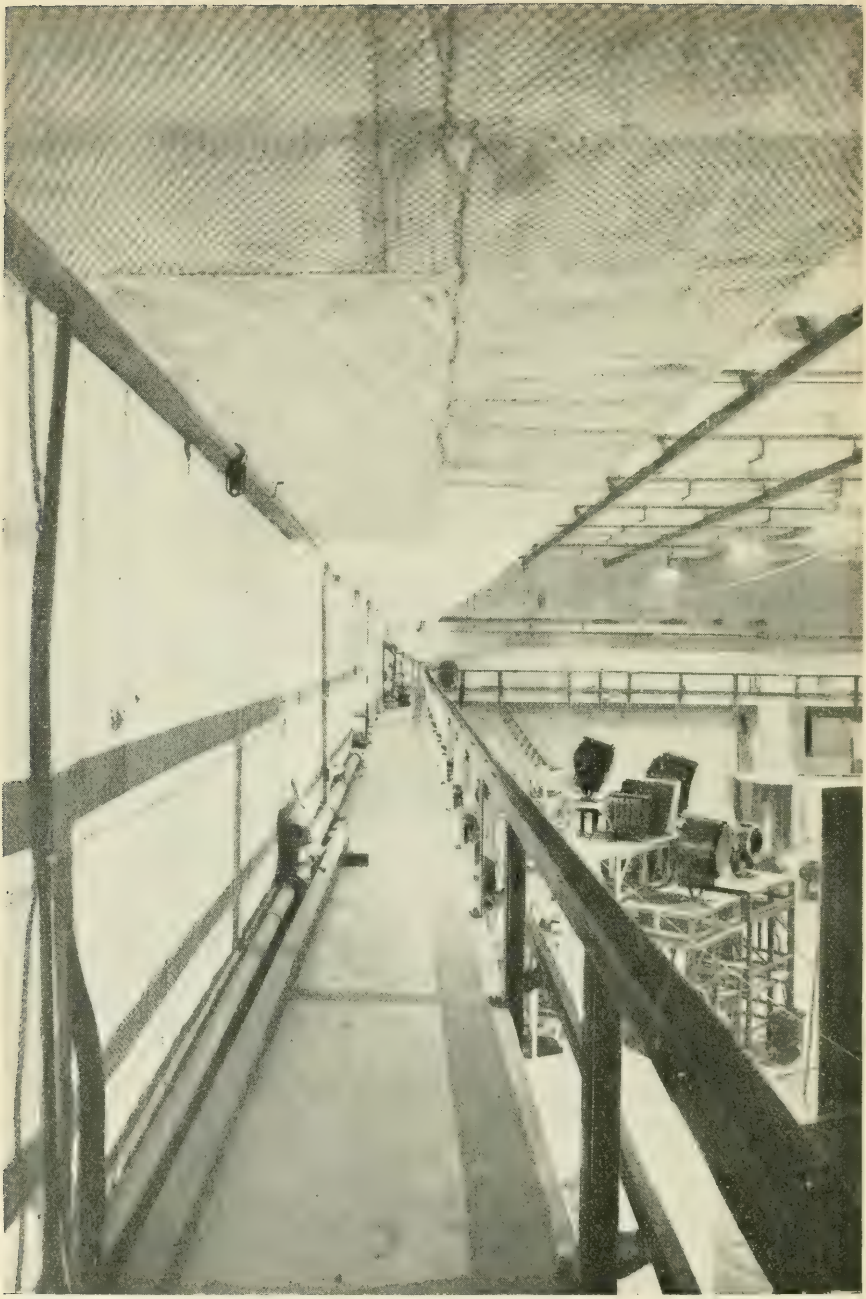


PLATE 30 *Gaumont-British*

A gallery round one of the big sound stages at the new Gaumont-British studios, Shepherd's Bush.

| Name | Married To | Date |
|---|---|---|
| **L** | | |
| Lion, Leon M. | Kathleen Creighton | |
| Livesey, Sam | Cassie Edwards | |
| Lloyd, Harold | Mildred Davis | Feb., 1923 |
| Logan, Jacqueline | (1) Robert Gillespie<br>(2) Larry Winston | |
| Lombard, Carole | William Powell | |
| Longden, John | Jean Jay | |
| Lotinga, Ernie | Kathleen Susie Barbor | July, 1918 |
| Love, Bessie | William Hawks | Dec., 1929 |
| Lowe, Edmund | Lilyan Tashman | Aug., 1925 |
| Lunt, Alfred | Lynn Fontanne | 1924 |
| Lupino, Stanley | Connie Emerald | 1914 |
| Lupino, Wallace | Rose Winona Keaton | 1927 |
| Lyel, Viola | John Anthony Edwards | Jan., 1932 |
| Lynn, Ralph | Gladys Niles | |
| Lynn, Sharon | Benjamin Glaze | 1932 |
| Lyon, Ben | Bebe Daniels | June, 1930 |
| Lytell, Bert | (1) Evelyn Vaughn<br>(2) Claire Windsor<br>(3) Grace Menken | 1929 |
| **M** | | |
| McAvoy, May | Maurice Cleary | 1929 |
| MacCloy, June | Charles Schenck | 1931 |
| McCormack, John | Lily Foley | 1906 |
| McCullough, Philo | Lura Anson | |
| McDonald, Francis | (1) Mae Busch<br>(2) Bella Roscoe | |
| Mackaill, Dorothy | (1) Lothar Mendes<br>(2) Neil Miller | 1931 |
| McLaglen, Victor | Enid Lamont | |

M

| Name | Married To | Date |
|---|---|---|
| McLaughlin, Gibb | (1) Eleanor Norton Died<br>(2) Alice Bulkeley Died | Oct., 1921<br>Feb., 1928 |
| Malleson, Miles | (1) Collette O'Neal<br>(2) Joan Pillson | |
| Mander, Miles | Kathleen Bernadette French | 1923 |
| Manners, David | Suzanne Bushnell | |
| March, Fredric | Florence Eldridge | 1927 |
| Margetson, Arthur | Vera Lennox | |
| Marsh, Garry | (1) Adele Lawson<br>(2) Muriel Martin-Harvey | 1926 |
| Marsh, Mae | Louis Lee Armes | |
| Marshall, Herbert | (1) Mollie Maitland<br>(2) Edna Best | 1929 |
| Marx, Julius (Groucho) | Ruth Johnstone | |
| Marx, Leonard (Chico) | Betty Carb | |
| Marx, Herbert (Zeppo) | Marion Benda | |
| Mason, Haddon | Maudie Dunham | 1924 |
| Massey, Raymond | (1) Peggy Freemantle<br>(2) Adrianne Allen | |
| Matieson, Otto | Isabella la More Died | Feb., 1932 |
| Matthews, Jessie | (1) Henry Lytton, Jun.<br>(2) Sonnie Hale | 1931 |
| Matthews, Lester | Frances Elizabeth Walper | |
| Maude, Cyril | (1) Winifred Emery<br>(2) Mrs. P. H. Trew | |
| Mehaffey, Blanche | (1) George Hanson<br>(2) Ralph Like | July, 1932 |
| Meighan, Thomas | Florence Ring | 1913 |
| Menjou, Adolphe | (1) Kathryn Conn Tinsley<br>(2) Kathryn Carver | 1928 |

M

| Name | Married To | Date |
|---|---|---|
| MERKEL, Una | R. L. Burla | Jan., 1932 |
| METAXA, Georges | Helene Valoary | |
| MILJAN, John | Victorie Lowe | 1928 |
| MILLER, Marilyan | (1) Frank Carter Died<br>(2) Jack Pickford | 1922 |
| MILLER, Patsy Ruth | Tay Garnett | Sept., 1929 |
| MILTON, Harry | Dorothy Bouchier | 1929 |
| MIX, Tom | (1) Never yet been published.<br>(2) Never yet been published.<br>(3) Olive Stokes<br>(4) Victoria Forde<br>(5) Mabel Hubbell (Ward) | |
| MONTGOMERY, Robert | Elizabeth Bryan Allen | |
| MOORE, Colleen | (1) John McCormick<br>(2) A. P. Scott | Aug., 1923<br>1932 |
| MOORE, Eva | H. V. Esmond | |
| MOORE, Owen | (1) Mary Pickford<br>(2) Kathryn Perry | |
| MOORE, Tom | (1) Alice Joyce<br>(2) Renee Adoree<br>(3) Eleanor Merry | 1931 |
| MORAN, Lee | Bernice Beatrice Sibeck | |
| MORENO, Antonio | (1) Rosito Moreno<br>(2) Daisy Danziger | |
| MORENO, Rosita | Antonio Moreno | |
| MORRIS, Chester | Sue Kilbourne | |
| MULHALL, Jack | Evelyn Wians | |

| | Name | Married To | Date |
|---|---|---|---|
| M | MUNDIN, Herbert | Hilda Hoyes | |
| | MUNI, Paul | Bella Finkel | 1921 |
| | MURRAY, Mae | (1) William Schwencker<br>(2) Jay O'Brien<br>(3) Robert Leonard<br>(4) Prince David Mdivani | 1926 |
| | MYERS, Carmel | (1) I. N. Kornblum<br>(2) Ralph Blum | 1919<br>1929 |
| N | NAGEL, Conrad | Ruth Helms | 1919 |
| | NAISH, Carrol | Gladys Heaney | |
| | NARES, Owen | Marie Polini | |
| | NEDELL, Bernard | Olive Blakeney | |
| | NEGRI, Pola | (1) Baron Popper<br>(2) Count Eugene Domski<br>(3) Prince Serge Mdivani | |
| | NESBITT, Cathleen | Cecil B. Ramage | Nov., 1921 |
| | NEWALL, Guy | (1) Ivy Duke<br>(2) Mrs. Mary Newall | Nov., 1922 |
| | NEWCOMB, Mary | (1) Robert Edeson<br>(2) A. H. Higginson | |
| | NEWLAND, Mary | Reginald Denham | |
| | NISSEN, Greta | Weldon Heyburn | March, 1932 |
| | NIXON, Marian | (1) Joe Benjamin<br>(2) Edward Hillman | 1925<br>Aug., 1929 |
| | NOLAN, Mary | Wallace Macready | 1931 |
| | NUGENT, Elliott | Norma Lee | |

| | Name | Married To | Date |
|---|---|---|---|
| O | O'Brien, Pat | Patricia O'Brien | |
| | O'Brien, Tom | Ina Morehouse | |
| | Oland, Warner | Edith Shearn | |
| | Oliver, Edna May | D. W. Pratt | |
| | Olivier, Laurence | Jill Esmond | 1930 |
| | O'Malley, Pat | Lillian Wilkes | |
| | O'Neal, Zelma | Anthony Bushell | |
| | O'Neil, Nance | Alfred Hickman<br>Died | <br>1932 |
| | O'Regan, Kathleen | Lt.-Col. K. A.<br>Plimpton, D.S.O. | April, 1926 |
| | Osborne, Vivienne | Francis Worthington<br>Hines | |
| | Owen, Reginald | Lydia Billbrooke | |
| P | Pallette, Eugene | Marjorie Cagnucci | Sept., 1932 |
| | Pichel, Irving | Violet Wilson | 1916 |
| | Pickford, Jack | (1) Olive Thomas<br>Died<br>(2) Marilyn Miller<br>(3) Mary Mulhern | <br><br>July, 1922<br>Aug., 1930 |
| | Pickford, Mary | (1) Owen Moore<br>(2) Douglas Fairbanks | <br>Mar., 1920 |
| | Pitts, Zasu | Tom Gallery | 1920 |
| | Playfair, Sir Nigel | May Martyn | July, 1905 |
| | Pollard, Daphne | Ellington K. Bunch | |
| | Pollock, Ellen | L. F. Hancock | 1928 |
| | Powell, William | (1) Eileen Wilson<br>(2) Carole Lombard | |
| | Prevost, Marie | (1) H. C. Gerke<br>(2) Kenneth Harlan | 1918<br>1924 |

| Name | Married To | Date |
|---|---|---|
| P PURCELL, Irene | Angelo Conti | |
| R RAINE, Jack | Binnie Hale | |
| RALSTON, Esther | George Webb | |
| RAMBEAU, Marjorie | (1) Willard Mack<br>(2) Hugh McGaughajen<br>(3) F. A. Gudger | 1919<br>Nov., 1931 |
| RATHBONE, Basil | (1) Ethel Marian Forman<br>(2) Ouida Bergere | |
| RATOFF, Gregory | Eugene Leontovitch | |
| REYNOLDS, Vera | (1) Carl Montgomery<br>(2) Robert Ellis | 1926 |
| RICH, Irene | David Blankenhorn | |
| RICH, Lillian | Lionel Ed. Nicholson | |
| ROBERTS, J. H. | Beatrice Smith | April, 1916 |
| ROBEY, George, C.B.E. | Ethel Haydon | |
| ROBINSON, Edward G. | Gladys Lloyd | 1926 |
| ROGERS, Ginger | Jack Pepper | |
| ROGERS, Will | Betty Blake | 1908 |
| ROSMER, Milton | Irene Rooke | |
| ROTH, Lillian | William Scott | 1931 |
| RUBENS, Alma | (1) Franklyn Farnum<br>(2) Dr. D. C. Goodman<br>(3) Ricardo Cortez | 1926 |
| S SANTLEY, Frederic | Marion Simpson | |
| SAXON-SNELL H. | Kathleen Bontaill | |
| SCHILDKRAUT, Joseph | (1) Elise Bartlett<br>(2) Lillian Mary McKay | 1922<br>1932 |

| | Name | Married To | Date |
|---|---|---|---|
| S | SEBASTIAN, Dorothy | Bill Boyd | |
| | SEGAL, Vivienne | Robert Ames | |
| | SELTEN, Morton | Kate Pattison | |
| | SHANNON, Peggy | Allan Davies | 1928 |
| | SHEARER, Norma | Irving Thalberg | |
| | SHERMAN, Lowell | (1) Evelyn Booth<br>(2) Pauline Garon<br>(3) Helene Costello | Feb., 1926<br>1930 |
| | SHOTTER, Winifred | Capt. M. A. Green | 1931 |
| | STANDING, Joan | Otto Pierce | |
| | STANWYCK, Barbara | Frank Fay | |
| | STONE, Lewis | (1) Margaret Langham Died<br>(2) Florence Oakley<br>(3) Hazel Wolf | <br><br>1931 |
| | STUART, Gloria | Blair Gordon Newell | |
| | STUART, Nick | Sue Carol | July, 1929 |
| | SWAIN, Mack | Cora King | |
| | SWANSON, Gloria | (1) Wallace Beery<br>(2) Herbert Somborn<br>(3) Marquis de la Falaise de la Coudraye<br>(4) Michael Farmer | 1916<br>1919<br><br>1925<br>1931 |
| | SWEET, Blanche | Marshall Neilan | 1922 |
| T | TALMADGE, Constance | (1) John Pialoglou<br>(2) Capt. MacIntosh<br>(3) Townsend Netcher | 1920<br>1926<br>May, 1929 |
| | TALMADGE, Norma | Joseph M. Schenck | |
| | TASHMAN, Lilyan | Edmund Lowe | Aug., 1925 |

| | Name | Married To | Date |
|---|---|---|---|
| T | TAYLOR, Estelle | (1) Kenneth Peacock<br>(2) Jack Dempsey | 1920<br>1925 |
| | TEARLE, Conway | (1) Mrs. Menges Corwin-Hill<br>(2) Adele Rowland | |
| | TEARLE, Godfrey | (1) Mary Malone<br>(2) Stella Freeman | 1906<br>1932 |
| | THORNDIKE, Dame Sybil | Lewis Casson | |
| | TIBBETT, Lawrence | (1) Grace Mackey Smith<br>(2) Mrs. J. M. A. Burgard | 1919<br>1931 |
| | TODD, Thelma | Pasquala de Cicco | 1932 |
| | TOOMEY, Regis | Kathryn Scott | |
| | TORRENCE, Ernest | Elsie Reamer | |
| | TRACY, Spencer | Louise Treadwell | |
| | TREE, Lady, O.B.E. | Herbert Beerbohm Tree | 1883 |
| | TREVOR, Austin | Violet Clowes | |
| | TWELVETREES, Helen | (1) Clark Twelvetrees<br>(2) Frank Woody | <br>1931 |
| V | VALENTINO, Rudolph | (1) Jean Acker<br>(2) Natcha Rombova | |
| | VALLI, Virginia | (1) Charles Farrell | Feb., 1931 |
| | VENESS, Amy | Basil Springett Died | Dec., 1904 |
| | VERNO, Jerry | Dora Dolaro | 1920 |
| | VIDOR, Florence | (1) King Vidor<br>(2) Jascha Heifetz | 1915<br>1928 |
| | VON ELTZ | (1) Peggy Prior<br>(2) Elizabeth Lorimer | <br>1932 |
| W | WAKEFIELD, Hugh | Gertrude Chamberlain | |
| | WALLS, Tom | Hilda Edwardes | 1910 |

| | Name | Married To | Date |
|---|---|---|---|
| W | WARNER, H. B. | (1) Mrs. F. R. Hamlin<br>(2) Marguerite L. Stanwood | |
| | WASHBURN, Bryant | Mabel Forest | |
| | WATKINS, Linda | Gabriel Hess | 1932 |
| | WEISSMULLER, Johnny | Bobby Arnst | |
| | WELCHMAN, Harry | (1) Joan Challoner<br>(2) Sylvia Forde | |
| | WELSH, Jane | Henry Mollison | |
| | WENMAN, Henry | Barbara Roberts | |
| | WINDSOR, Claire | (1) William Boweston<br>(2) Bert Lytell | |
| | WINTON, Jane | (1) Charles Kenyon<br>(2) Horace Gumbell | |
| | WITHERS, Grant | Loretta Young | Jan., 1930 |
| | WONTNER, Arthur | Rose Pendennis | |
| | WOOLSEY, Robert | Mignonne Reed | |
| | WRAY, Fay | John Monk Saunders | 1928 |
| Y | YOUNG, Loretta | Grant Withers | Jan., 1930 |
| | YOUNG, Roland | Marjorie Kummer | 1926 |

# PLAYERS' FIRST FILMS AT A GLANCE

*This section is devoted to a list of the first films definitely recorded in the careers of many film players. The dates are those of production; the full descriptions of producing companies will be found fully explained in the list of abbreviations at the end of the volume.*

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| A | ADAIR, Janice | *Streets of London* | | Parkinson |
| | AHERNE, Patrick | *Blinkeyes* | | Welsh-Pearson |
| | ALBRIGHT, Hardie | *Young Sinners* | 1931 | Fox |
| | ALLAN, Elizabeth | *Alibi* | 1931 | Twickenham |
| | ALLEN, Adrianne | *Loose Ends* | 1930 | B.I.P. |
| | ALLISTER, Claud | *Trial of Mary Dugan* | 1929 | M.G.M. |
| | ALVARADO, Don | *Mademoiselle Midnight* | 1924 | M.G.M. |
| | AMANN, Betty | *The Perfect Lady* | 1931 | B.I.P. |
| | ANDRE, Gwili | *Roar of the Dragon* | 1932 | Radio |
| | ANGELUS, Muriel | *Sailors Don't Care* | 1928 | Gaumont |
| | ARLEDGE, John | *Young Sinners* | 1931 | Fox |
| | ARLISS, George | *Disraeli* | 1922 | Distinctive |
| | ARTHUR, Johnny | *Mademoiselle Midnight* | 1924 | M.G.M. |
| | ASTOR, Mary | *The Beggar Maid* | | |
| | ATWILL, Lionel | *The Silent Witness* | 1932 | Fox |
| | AUER, Mischa | *Something Always Happens* | 1928 | Paramount |
| | AYRES, Lew | *Compromised* | | Pathe |
| B | BACLANOVA, Olga | *The Dove* | 1927 | U.A. |
| | BALFOUR, Betty | *Nothing Else Matters* | 1921 | Welsh-Pearson |
| | BANCROFT, George | *Driven* | 1922 | Universal |
| | BANKHEAD, Tallulah | *A Woman's Law* | | |
| | BANKS, Leslie | *Most Dangerous Game* (Retitled: *Hounds of Zaroff*) | 1932 | Radio |
| | BANNERMAN, Margaret | *Two White Arms* | 1932 | Eric Hakim |
| | BARING, Norah | *Parisienne* | | German pro. |
| | BARNES, Binnie | Short productions | 1929 | Gainsborough |
| | BARNETT, Vincent | *Her Man* | 1930 | Pathé |
| | BARRAUD, George | *Little Old New York* | 1923 | Goldwyn |
| | BARRIE, Phyllis | *I Have Been Faithful* | 1932 | U.A. |
| | BARRYMORE, John | *Are You a Mason?* | 1915 | Paramount |
| | BASKCOMB, A. W. | *A Safe Proposition* | 1932 | Fox-Brit. |
| | BEAUMONT, Diana | *Adam's Apple* | 1927 | B.I.P. |
| | BEERY, Noah (Jnr.) | *The Mark of Zorro* | 1920 | U.A. |
| | BENNETT, Constance | *Cytharea* | 1920 | Goldwyn |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| B | Bennett, Joan | *Bulldog Drummond* | 1929 | U.A. |
| | Beranger, Andre | *Birth of a Nation* | 1915 | Griffith |
| | Best, Edna | *A Couple of Down-and-Outs* | 1923 | Napoleon |
| | Bickford, Charles | *Dynamite* | 1929 | M.G.M. |
| | Bird, Richard | Short productions | 1919 | |
| | Birrell, Tala | *Cape Forlorn* | 1930 | B.I.P. |
| | Blackmer, Sydney | *A Most Immoral Lady* | 1929 | F.N. |
| | Blane, Sally | Collegians (series) | | |
| | Blondell, Joan | *Sinners Holiday* | 1930 | Warner |
| | Bogart, Humphrey | *Up the River* | 1930 | Fox |
| | Boles, John | *Loves of Sunya* | 1927 | U.A. |
| | Bosworth, Hobart | *The Sultan's Power* | 1909 | |
| | Bouchier, Dorothy | *Shooting Stars* | 1927 | B.I.F. |
| | Bow, Clara | *Down to the Sea in Ships* | 1922 | Hodkinson |
| | Boyd, Dorothy | *Knee Deep in Daisies* | 1926 | |
| | Boyd, William (stage) | *The Locked Door* | 1930 | U.A. |
| | Braddell, Maurice | *A Window in Piccadilly* | 1929 | Sidney Morgan |
| | Braithwaite, Lilian | *The World's Desire* | 1915 | |
| | Brantford, Micky | *The Man the Army Made* | 1915 | |
| | Brian, Mary | *Peter Pan* | 1925 | Paramount |
| | Brice, Fanny | *My Man* | 1928 | Warner |
| | Britton, Florence | *The Devil to Pay* | 1931 | U.A. |
| | Brody, Estelle | *White Heat* | 1925 | B.I.P. |
| | Bronson, Betty | *Peter Pan* | 1925 | Paramount |
| | Brooks, Louise | *The American Venus* | 1926 | Paramount |
| | Brophy, Edward | *Yes or No* | 1919 | F.N. |
| | Brough, Mary | *Beauty and the Barge* | | |
| | Brown, Joe E. | *Crooks Can't Win* | 1928 | Radio |
| | Bruce, Tony | *Tell England !* | 1931 | B.I.F. |
| | Burgess, Dorothy | *In Old Arizona* | 1929 | Fox |
| | Busch, Mae | Comedies | | Mack Sennett |
| | Bushell, Anthony | *Disraeli* | 1929 | Warner |
| | Bushman, Francis X. (Jnr.) | *Brown of Harvard* | 1926 | M.G.M. |
| | Byron, Marion | *Steamboat Bill Jnr.* | 1928 | U.A. |
| | Byron, Walter | *White Heat* | 1925 | Wilcox |
| C | Cabot, Bruce | *Roadhouse Murder* | 1932 | Radio |
| | Cagney, James | *Sinner's Holiday* | 1930 | Warner |
| | Calthrop, Donald | *Gay Lord Quex* | | London Film Co |
| | Cantor, Eddie | *Kid Boots* | 1923 | Paramount |
| | Carol, Sue | *Is Zat So ?* | 1927 | Fox |
| | Carillo, Leo | *Hell Bound* | 1931 | Tiffany |
| | Carroll, Madeleine | *The Guns of Loos* | 1928 | Stoll |
| | Carroll, Nancy | *Ladies Must Dress* | 1927 | Fox |
| | Casson, Ann | *Escape* | 1930 | A.T.P. |
| | Cawthorn, Joseph | *Dixiana* | 1930 | Radio |
| | Chandler, Helen | *The Music Master* | 1927 | Fox |
| | Chaney, Creighton | *The Last Frontier* | 1932 | Radio |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| C | CHATTERTON, Ruth | *Sins of the Fathers* | 1928 | Paramount |
| | CHEE-AK | *Igloo* | 1932 | Universal |
| | CHERRILL, Virginia | *City Lights* | 1931 | U.A. |
| | CHEVRET, Lita | *Fox Follies* | 1928 | Fox |
| | CHRISTY, Dorothy | *So This is London ?* | 1930 | Fox |
| | CHRYSTALL, Belle | *A Warm Corner* | 1930 | Gainsborough |
| | CHURCHILL, Marguerite | *The Diplomats* | | Fox |
| | CLAIRE, Bernice | *No, No, Nanette* | 1930 | F.N. |
| | CLAIRE, Ina | *Polly With a Past* | 1921 | Metro |
| | CLARE, Mary | *The Prince of Lovers* | | Gaumont |
| | CLARKE-SMITH, D.A. | *Atlantic* | 1930 | B.I.P. |
| | CLIVE, Colin | *Journey's End* | 1931 | Tiffany |
| | CODY, Lew | *The Mating* | 1915 | Vitagraph |
| | COLBERT, Claudette | *For the Love o' Mike* | | |
| | COLLIER, Wm. (Jnr.) | *The Bugle Call* | 1916 | Ince-Triangle |
| | COMPSON, Betty | Al Christie Comedies | 1915 | |
| | COMPTON, Fay | *One Summer's Day* | | |
| | COOGAN, Jackie | *The Kid* | 1920 | F.N. |
| | COOGAN, Robert | *Skippy* | 1931 | Paramount |
| | COOPER, Richard | *At the Villa Rose* | 1929 | Twickenham |
| | CORBETT, Leonora | *Love on Wheels* | 1932 | Gainsborough |
| | COSTELLO, Dolores | *Bobbed Hair* | 1925 | Warner |
| | COURTNEIDGE, Cicely | *The Ghost Train* | 1931 | Gainsborough |
| | CRAWFORD, Joan | *Pretty Ladies* | 1925 | M.G.M. |
| D | DADE, Frances | *Grumpy* | 1931 | Paramount |
| | DANE, Karl | *My Four Years in Germany* | 1918 | *State Rights* |
| | D'ARCY, Roy | *The Merry Widow* | 1925 | M.G.M. |
| | DARRO, Frankie | *Judgment of the Storm* | 1924 | Radio |
| | DAVENPORT, A. Bromley | *The Great Gay Road* | | Broadwest |
| | DAVIES, Marion | *Runaway Romany* | 1918 | Pathé |
| | DELL, Claudia | *Sweet Kitty Bellairs* | 1930 | Warner |
| | DEL RIO, Dolores | *Joanna* | 1925 | F.N. |
| | DELROY, Irene | *Oh Sailor Behave !* | 1930 | Warner |
| | DE PUTTI, Lya | *The Hindu Tombstone* | 1921 | U.F.A. |
| | DIGGES, Dudley | *Outward Bound* | 1931 | Warner |
| | DILLAWAY, Donald | *Min and Bill* | 1930 | M.G.M. |
| | DIX, Dorothy | *The First Mrs. Fraser* | 1932 | Sterling |
| | DIX, Richard | *Not Guilty* | 1921 | F.N. |
| | DIXON, Adele | *Uneasy Virtue* | 1931 | B.I.P. |
| | DOBLE, Frances | *The Vortex* | 1928 | Gainsborough |
| | DOLMAN, Richard | *Love on the Spot* | 1932 | A.R.P. |
| | DORSAY, Fifi | *They Had to See Paris* | 1929 | Fox |
| | DOUGLAS, Melvyn | *To-night or Never* | 1931 | U.A. |
| | DOVE, Billie | *Polly of the Follies* | 1922 | F.N. |
| | DU MAURIER, Sir Gerald | *Masks and Faces* | 1917 | |
| | DUNCAN, Arletta | *Frankenstein* | 1931 | Universal |
| | DUNCAN, Mary | *Four Devils* | 1929 | Fox |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| **D** | DUNCAN, Rosetta | *Topsy and Eva* | 1927 | U.A. |
| | DUNCAN, Vivian | *Topsy and Eva* | 1927 | U.A. |
| | DUNN, Josephine | *Fascinating Youth* | 1926 | Paramount |
| | DUNNE, Irene | *Cimarron* | 1930 | Radio |
| | DURANTE, Jimmy | *New Adventures of Get-Rich-Quick Wallingford* | 1931 | M.G.M. |
| | DURKIN, Junior | *Recaptured Love* | 1930 | Warner |
| | DVORAK, Ann | *Hollywood Review of 1929* | 1929 | M.G.M. |
| | DYALL, Franklin | *Atlantic* | 1930 | B.I.P. |
| **E** | EDWARDS, Cliff | *Hollywood Review of 1929* | 1929 | M.G.M. |
| | EILERS, Sally | *Why Leave Home ?* | 1929 | Fox |
| | ERWIN, Stuart | *Does Mother Know Best ?* | | Fox |
| | ESMOND, Jill | *The Skin Game* | 1931 | B.I.P. |
| **F** | FAIRBANKS, Douglas (Jnr.) | *Stephen Steps Out* | 1923 | Paramount |
| | FAIRBROTHER, Sydney | *Iron Justice* | 1915 | Payne & Morgan |
| | FAY, Frank | *Show of Shows* | 1929 | Warner |
| | FENTON, Leslie | *Gentle Julia* | 1924 | Fox |
| | FIELDS, Gracie | *Sally in our Alley* | 1932 | A.R.P. |
| | FLETCHER, Bramwell | *Chick* | 1929 | Gainsborough |
| | FONTANNE, Lynn | *The Guardsman* | 1932 | M.G.M. |
| | FORBES, Ralph | *Fifth Form at St. Dominic's* | | Granger's |
| | FORD, Wallace | *Beast of the City* | 1932 | M.G.M. |
| | FOX, Sidney | *Bad Sister* | 1931 | Universal |
| | FRANCIS, Kay | *Gentlemen of the Press* | 1929 | Paramount |
| | FRANCIS, Noel | *Resurrection* | 1927 | U.A. |
| | FREDERICK, Pauline | *Eternal City* | 1915 | Robertson-Cole |
| | FRESHMAN, William | *First Men in the Moon* | | Gaumont |
| **G** | GADD, Renee | *Money for Nothing* | 1931 | B.I.P. |
| | GARDNER, Joan | *Wedding Rehearsal* | 1932 | London Film |
| | GAY, Maisie | *To Oblige a Lady* | 1930 | B.L. [Pro. |
| | GILL, Basil | *High Treason* | 1929 | Gaumont |
| | GILLINGWATER, Claude | *Little Lord Fauntleroy* | 1921 | U.A. |
| | GOODNER, Carol | *The Ringer* | 1931 | B.L. |
| | GOODRICH, Louis | *Fascination* | 1932 | B.I.P. |
| | GOTT, Barbara | *The Little People* | 1927 | Welsh-Pearson |
| | GRAHAME, Margot | *The Love Habit* | 1930 | B.I.P. |
| | GRANSTEDT, Greta | *Excess Baggage* | 1926 | M.G.M. |
| | GRANT, Lawrence | *To Hell With the Kaiser !* | 1918 | M.G.M. |
| | GREEN, Harry | *Why Bring That Up ?* | 1929 | Paramount |
| | GREEN, Mitzi | *Marriage Playground* | 1929 | Paramount |
| | GROSSMITH, George | *Women Everywhere* | 1930 | Fox |
| **H** | HACKETT, Raymond | *The Loves of Sunya* | 1927 | U.A. |
| | HAINES, William | *Three Wise Fools* | 1923 | M.G.M. |
| | HALE, Alan | *The Cowboy and the Lady* | 1922 | Paramount |
| | HALE, Sonnie | *Happy Ever After* | 1932 | Gau.-U.F.A. |
| | HALL, Ruth | *Hell Harbour* | 1930 | U.A. |
| | HAMILTON, Neil | *The White Rose* | 1923 | U.A. |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| **H** | HAMMOND, Virginia | *The Hand Invisible* | 1919 | World |
| | HANNEN, Nicholas | *F.P. 1* | 1932 | U.F.A. |
| | HANNEN, Peter | *A Honeymoon Adventure* | 1932 | A.R.P. |
| | HARBORD, Carl | *Bolibar* | 1927 | B.I.F. |
| | HARDING, Ann | *Paris Bound* | 1929 | Pathé |
| | HARDWICKE, Cedric | *Dreyfus* | 1931 | B.I.P. |
| | HARDY, Sam | *The Savage* | 1917 | Bluebird |
| | HARE, Lumsden | *As In a Looking-Glass* | 1916 | World |
| | HARLAN, Kenneth | *Betsy's Burglar* | 1917 | Triangle |
| | HARLOW, Jean | *Hell's Angels* | 1930 | U.A. |
| | HAYAKAWA, Sessue | *The Typhoon* | 1914 | Paramount |
| | HAYES, Helen | *The Lullaby* | 1931 | M.G.M. |
| | HEATHERLEY, Clifford | *Henry VIII.* | 1910 | |
| | HENRY, Charlotte V. | *Courage* | 1930 | Warner |
| | HENSON, Leslie | *Alf's Button* | 1920 | Hepworth |
| | HEPBURN, Katharine | *Bill of Divorcement* | 1932 | Radio |
| | HERBERT, Hugh | *Mind Your Business* | | Fox |
| | HEYBURN, Weldon | *Silent Witness* | 1932 | Fox |
| | HOBBES, Halliwell | *Jealousy* | | Paramount |
| | HOEY, Dennis | *Tell England!* | 1931 | B.I.F. |
| | HOPKINS, Miriam | *Fast and Loose* | 1930 | Paramount |
| | HOPPER, Hedda | *The Battle of Hearts* | 1921 | Fox |
| | HOPTON, Russell | *Call of the Flesh* | 1930 | M.G.M. |
| | HORTON, Edward Everett | *Ruggles of Red Gap* | 1923 | Paramount |
| | HOWARD, Sydney | *Splinters* | 1930 | B. & D. |
| | HOWES, Basil | *The New Hotel* | 1932 | P.D.C. |
| | HOWES, Bobby | *Third Time Lucky* | 1931 | Gainsborough |
| | HUME, Benita | *The Happy Ending* | 1925 | Gaumont |
| | HUME, Marjorie | *Her Greatest Performance* | | Ideal |
| | HUSTON, Walter | *Gentlemen of the Press* | 1929 | Paramount |
| | HUTH, Harold | *One of the Best* | 1927 | Gainsborough |
| | HYAMS, Leila | *The Kick-Off* | 1925 | Excellent |
| | HYMER, Warren | *Speakeasy* | 1929 | Fox |
| **I** | IRVINE, Robin | *Easy Virtue* | 1928 | Gainsborough |
| **J** | JEANS, Ursula | *The Fake* | 1927 | Neo-Art |
| | JEAYES, Allan | *The Ghost Train* | 1932 | Gainsborough |
| | JOHNSON, Kay | *Dynamite* | 1929 | M.G.M. |
| | JOLSON, Al | *The Singing Fool* | 1929 | Warner |
| | JORDAN, Dorothy | *Black Magic* | 1929 | Fox |
| | JOYCE, Alice | *The Lion and the Mouse* | 1923 | Vitagraph |
| **K** | KEEFE, Cornelius | *The Poor Nut* | 1927 | F.N. |
| | KEITH, Ian | *Manhandled* | 1924 | Paramount |
| | KENDALL, Henry | *Flying Foot* | 1931 | B.I.P. |
| | KENNEDY, Merna | *The Circus* | 1928 | U.A. |
| | KENYON, Doris | *Men of Steel* | 1926 | F.N. |
| | KIBBEE, Guy | *Laughing Sinners* | 1931 | M.G.M. |
| | KOVE, Kenneth | *Murder* | 1931 | B.I.P. |
| **L** | LANCHESTER, Elsa | *Bluebottles* | 1932 | Montague |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| **L** | LANDI, Elissa | *Underground* | 1928 | B.I.F. |
| | LANE, Lola | *Speakeasy* | 1929 | Fox |
| | LANG, Matheson | *The Merchant of Venice* | | |
| | LA ROY, Rita | *Dynamite* | 1929 | M.G.M. |
| | LAUGHTON, Charles | *Piccadilly* | 1928 | B.I.P. |
| | LAWRENCE, Gertrude | *Aren't We All ?* | 1932 | Para-Brit. |
| | LAWTON, Frank | *Young Woodley* | 1930 | B.I.P. |
| | LAYE, Evelyn | *The Luck of the Navy* | 1927 | Wilcox |
| | LEASE, Rex | *A Woman Who Sinned* | 1924 | Fox |
| | LEBEDEFF, Ivan | *King Frederick* | 1922 | U.F.A. |
| | LEE, Dorothy | *Syncopation* | 1929 | Radio |
| | LEE, Lila | *The Cruise of the Make-Believe* | 1918 | Paramount |
| | LEGGATT, Alison | *Nine Till Six* | 1932 | A.R.P. |
| | LEMONNIER, Meg | *Rive Gauche* | 1931 | Para-French |
| | LIGHTNER, Winnie | *A Song a Minute* | 1928 | |
| | LORRE, Peter | *" M "* | 1932 | Nero (German) |
| | LOWE, Edmund | *Peacock Alley* | 1922 | Metro |
| | LOY, Myrna | *What Price Beauty ?* | 1928 | Pathé |
| | LUKAS, Paul | *Samson & Delilah* | 1926 | U.F.A. |
| | LUNT, Alfred | *Backbone* | 1923 | M.G.M. |
| | LUPINO, Stanley | *Love Lies* | 1931 | B.I.P. |
| | LUPINO, Wallace | *Mr. Butterburn* | 1918 | |
| | LYEL, Viola | *S.O.S.* | 1928 | B.I.P. |
| | LYND, Moira | *Little Miss London* | 1928 | B.I.F. |
| | LYNN, Ralph | *Rookery Nook* | 1930 | B. & D. |
| | LYTELL, Bert | *The Lone Wolf* | 1917 | Columbia |
| **M** | MCCORMACK, John | *Song o' My Heart* | 1929 | Fox |
| | MCCOY, Tim | *The Covered Wagon* | 1923 | Paramount |
| | MCHUGH, Frank | *If Men Played Cards As Women Do* | 1928 | |
| | MCLAGLEN, Cyril | *The Call of the Road* | 1920 | Davidson |
| | MCNAUGHTON, Gus | *Murder* | 1931 | B.I.P. |
| | MADISON, Mae | *Sunny Side Up* | 1926 | Pathé |
| | MANNERS, David | *Troopers Three* | 1930 | Tiffany |
| | MARCH, Fredric | *The Dummy* | 1929 | Paramount |
| | MARGETSON, Arthur | *Other People's Sins* | 1931 | Assoc. Pic. Pro. |
| | MARSH, Garry | *Night Birds* | 1929 | B.I.P. |
| | MARSHALL, Tully | *Intolerance* | 1916 | U.A. |
| | MARX, Brothers | *Cocoanuts* | 1929 | Paramount |
| | MASON, Haddon | *Lady in High Heels* | 1923 | |
| | MATTHEWS, Lester | *Creeping Shadows* | 1931 | B.I.F. |
| | MAYNARD, Ken | *Janice Meredith* | 1924 | M.G. |
| | MERKEL, Una | *White Rose* | | Griffith |
| | MEXTAXA, Georges | *Secrets of a Secretary* | 1931 | Paramount |
| | MILLER, Marilyn | *Sally* | 1930 | F.N. |
| | MILTON, Harry | *Chick* | 1928 | B.L. |
| | MOORE, Colleen | *The Bad Boy* | 1917 | F.A. Triangle |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| **M** | MOORE, Dickie | *The Beloved Rogue* | 1927 | U.A. |
| | MORAN, Lois | *La Galerie des Moustris* | | French |
| | MORAN, Polly | *The Janitor* | | Mack Sennett |
| | MORENO, Rosita | *Slightly Scarlet* | 1930 | Paramount |
| | MORLEY, Karen | *Inspiration* | 1930 | M.G.M. |
| | MORRIS, Chester | *The Perfect Alibi* | 1928 | U.A. |
| | MULHALL, Jack | *Cold Cash* | | Hal Reed |
| | NAGEL, Conrad | *Little Women* | 1919 | Paramount |
| | NAISH, Carol | *Cheer Up and Smile* | 1930 | Fox |
| | NEAGLE, Anna | *Should a Doctor Tell?* | 1930 | B.L. |
| | NEWCOMB, Mary | *Frail Women* | 1932 | Twickenham |
| | NEWELL, David | *A Hole in the Wall* (Not shown in Britain) | 1929 | Paramount |
| **N** | NIXON, Marion | Mack Sennet Comedies | | |
| | NORRIS, Nedra | *In the Bag* | | Universal |
| | NOVARRO, Ramon | *The Prisoner of Zenda* | 1923 | Paramount |
| | NUGENT, Eddie | *Our Dancing Daughters* | 1928 | M.G.M. |
| | NUGENT, Elliott | *So This is College* | 1929 | M.G.M. |
| **O** | O'BRIEN, George | *The Iron Horse* | 1924 | Fox |
| | O'BRIEN, Pat | *The Front Page* | 1931 | U.A. |
| | OLIVIER, Laurence | *Two Many Crooks* | 1930 | G. King |
| | O'NEAL, Zelma | Educational Comedies | 1929 | |
| | O'SULLIVAN, Maureen | *Song o' My Heart* | 1930 | Fox |
| | OWSLEY, Monroe | *Holiday* | 1930 | Pathé |
| **P** | PARKER, Cecilia | *Women of All Nations* | 1931 | Fox |
| | PICKFORD, Mary | *Her First Biscuit* | | Biograph |
| | PITTS, Zasu | *Little Princess* | 1917 | Artcraft |
| | PLAYFAIR, Sir Nigel | *Perfect Understanding* | 1932 | Swanson |
| | POLLOCK, Ellen | *Too Many Crooks* | 1930 | G. King |
| | PREVOST, Marie | *Old Swimmin' Hole* | 1921 | F.N. |
| | PURCELL, Irene | *Dancing Partner* | 1931 | M.G.M. |
| **Q** | QUILLAN, Eddie | Mack Sennett Comedies | | |
| **R** | RANDOLPH, Elsie | *Rich and Strange* | 1931 | B.I.P. |
| | RAWLINSON, Gerald | *Wild Cat Hetty* | 1928 | Nettlefold |
| | RAYMOND, Gene | *Personal Maid* | 1931 | Paramount |
| | ROBERTA, Lyda | *Dancers in the Dark* | 1932 | |
| | ROGERS, Ginger | *Young Man of Manhattan* | 1930 | Paramount |
| | ROME, Stewart | *Justice* | 1913 | Hepworth |
| | RUBENS, Alma | *The Half Breed* | 1916 | F.A. Triangle |
| **S** | SALE, Charles (Chic) | Shorts | | |
| | SALE, Virginia | *The Crowd* | 1928 | M.G.M. |
| | SCHILDKRAUT, Joseph | *Orphans of the Storm* | 1922 | U.A. |
| | SCHILLING, Marion | *Wise Girls* | 1929 | M.G.M. |
| | SEARL, Jackie | *Tom Sawyer* | 1930 | Paramount |
| | SEBASTIAN, Dorothy | *Sackcloth and Scarlet* | 1924 | Lasky |
| | SEGAL, Vivienne | *Golden Dawn* | 1930 | Warner |

| | Name | Title of Film | Date | Producing Co. |
|---|---|---|---|---|
| **S** | SHEFFIELD, Leo | *Lord Richard in the Pantry* | 1931 | Twickenham |
| | SHOTTER, Winifred | *Rookery Nook* | 1929 | B. & D. |
| | SIDNEY, Sylvia | *Through Different Eyes* | 1930 | Fox |
| | SIMPSON, Ivan | *The Dictator* | 1915 | Fam. Pl. Lasky |
| | STANDING, Joan | *When Doctors Disagree* | 1919 | Goldwyn |
| | STANWYCK, Barbara | *The Locked Door* | 1922 | U.A. |
| | STUART, Jeanne | *Creeping Shadows* | 1932 | B.I.P. |
| | STUART, John | *Her Son* | 1920 | |
| | SUMMERVILLE, Slim | Comedies | | Mack Sennett |
| | SWAIN, Mack | Comedies | 1913 | Keystone |
| **T** | TASHMAN, Lilyan | *The Garden of Weeds* | 1924 | Paramount |
| | THORNDIKE, Sybil | *Moth and Rust* | 1921 | Progress |
| | TIBBETT, Lawrence | *The Rogue Song* | 1930 | M.G.M. |
| | TOBIN, Genevieve | *The Lady Surrenders* | 1930 | Universal |
| | TODD, Ann | *Keepers of Youth* | 1931 | B.I.P. |
| | TOOMEY, Regis | *Alibi* | 1929 | U.A. |
| | TORRENCE, David | *The Inside of the Cup* | 1921 | Paramount |
| | TORRENCE, Ernest | *Tol'able David* | 1921 | Inspiration |
| | TORRES, Raquel | *White Shadows in the South Seas* | 1928 | M.G.M. |
| | TREVOR, Austin | *At the Villa Rose* | 1930 | Twickenham |
| | TRYON, Glenn | *The White Sheep* | 1924 | |
| | TWELVETREES, Helen | *The Ghost Talks* | 1929 | Fox |
| | VALENTINO, Rudolph | *The Four Horsemen of the Apocalypse* | 1922 | Metro-Goldwyn |
| **V** | VERNO, Jerry | *My Friend the King* | 1931 | Jackson |
| **W** | WALTERS, Polly | *Larceny Lane* | 1931 | Warner |
| | WAREING, Lesley | *Rich and Strange* | 1931 | B.I.P. |
| | WATKINS, Linda | *Sob Sister* | 1931 | Fox |
| | WATTS, Dodo | *Confessions* | 1924 | Stoll |
| | WEEKS, Barbara | *Whoopee* | 1930 | U.A. |
| | WEISSMULLER, Johnny | *Tarzan the Ape Man* | 1932 | M.G.M. |
| | WELCHMAN, Harry | *Maid of the Mountains* | 1932 | B.I.P. |
| | WENMAN, Henry | *The Silver King* | 1929 | Gainsborough |
| | WHITE, Alice | *The Sea Tiger* | 1927 | F.N. |
| | WHITE, Marjorie | *Sunny Side Up* | 1929 | Fox |
| | WILCOXON, Harry | *The Perfect Lady* | 1931 | B.I.P. |
| | WILLIAMS, Emlyn | *The Frightened Lady* | 1932 | Gainsborough |
| | WILLIAMS, Robert | *Rebound* | 1931 | Radio |
| | WILSON, Dorothy | *Are These Our Children?* | 1932 | Radio |
| | WONTNER, Arthur | *The Bigamist* | 1915 | George Clark |
| | WOOLSEY, Robert | *Rio Rita* | 1929 | Radio |
| | WRIGHT, Hugh E. | *The Better 'Ole* | 1919 | Welsh-Pearson |
| | WYNDHAM, Joan | *Leave it to Me* | 193( | George King |
| | WYNYARD, Diana | *Rasputin* | 1932 | M.G.M. |
| **Y** | YOUNG, Loretta | *Naughty but Nice* | 1927 | F.N. |

# "WAMPAS BABIES"

*Every year a meeting is held of the Western Association of Motion Picture Advertisers (abbreviated to "Wampas"). This is, in fact, a gathering of publicity and advertising executives connected with the Hollywood film industry. At their annual deliberations they award, among other things, certificates of merit to thirteen "baby" stars. These are young women newcomers to the screen whose work has augured great promise for their future success. It is interesting to study the lists published below, going back to 1922, and to see in how many instances the judgment of Wampas has been vindicated.*

**1922**

MARION AYE
HELEN FERGUSSON
LILA LEE
JACQUELINE LOGAN
LOUISE LORRAINE
BESSIE LOVE
KATHARINE MCGUIRE
PATSY RUTH MILLER
COLLEEN MOORE
MARY PHILBIN
PAULINE STARKE
LOIS WILSON
CLAIRE WINDSOR

**1923**

ELEANOR BOARDMAN
EVELYN BRENT
DOROTHY DEVORE
VIRGINIA BROWN FAIRE
BETTY FRANCISCO
PAULINE GARON
KATHLEEN KEY
LAURA LA PLANTE
MARGARET LEAHY
HELEN LYNCH
DERELYS PERDUE
JOBYNA RALSTON
ETHEL SHANNON

**1924**

CLARA BOW
ELEANOR FAIRE
CARMELITA GERAGHTY
GLORIA GREY
RUTH HIATT
JULANNE JOHNSTON
HAZEL KEENER
DOROTHY MACKAILL
BLANCHE MEHAFFEY
MARGARET MORRIS
MARION NIXON
LUCILLE RICKSON
ALBERTA VAUGHN

**1925**

BETTY ARLEN
VIOLET AVON
OLIVE BORDEN
ANN CORNWALL

Ena Gregory
Madeline Hurlock
Natalie Joyce
Joan Meredyth
June Marlowe
Evelyn Pierce
Dorothy Revier
Duane Thompson
Lola Todd

**1926**

Mary Astor
Mary Brian
Joyce Compton
Dolores Costello
Joan Crawford
Marceline Day
Dolores Del Rio
Janet Gaynor
Sally Long
Edna Marion
Sally O'Neil
Vera Reynolds
Fay Wray

**1927**

Pauline Avery
Rita Carewe
Helene Costello
Barbara Kent
Natalie Kingston
Gwen Lee
Mary McAllister
Gladys McConnell
Sally Phipps
Sally Rand
Martha Sleeper
Iris Stuart
Adama Vaughn

**1928**

Lina Basquette
Flora Bramley
Sue Carol
Ann Christy
June Collyer
Sally Eilers
Alice Day
Audrey Ferris
Dorothy Gulliver
Gwen Lee
Molly O'Day
Ruth Taylor
Lupe Velez

**1929**

Jean Arthur
Betty Boyd
Ethlyn Clair
Sally Blane
Doris Dawson
Josephine Dunn
Helen Foster
Doris Hill
Caryl Lincoln
Anita Page
Mona Rico
Helen Twelvetrees
Loretta Young

*Note.—No voting took place in* 1930.

**1931**

Joan Blondell
Frances Dade
Frances Dee
Constance Cummings
Sidney Fox
Rochelle Hudson
Anita Louise
Joan Marsh
Marian Marsh
Karen Morley
Marion Schilling
Barbara Weeks
Judith Wood

# AWARDS OF MERIT

*The Academy of Motion Picture Arts and Sciences was founded on May* 11, 1927, *and should not be confused with "Wampas," which is described on page* 306. *The A.M.P.A.S. is an association of those concerned intimately with the production of films, and its members include the leaders in acting, directing, technical work, and writing. As with "Wampas," so the A.M.P.A.S. has developed a system of annual awards, which are much prized by those who gain them. We publish below a list of honours given for merit between the years* 1927-1931.

1928

Actress.—JANET GAYNOR for *Seventh Heaven, Street Angel,* and *Sunrise.*
Actor.—EMIL JANNINGS for *Way of all Flesh* and *The Last Command.*
Direction.—FRANK BORZAGE for *Seventh Heaven* and LEWIS MILESTONE for *Two Arabian Knights.*
Outstanding Productions.—*Wings* (Paramount) and *Sunrise* (Fox).
Cinematography.—CHARLES ROSHER and KARL STRUSS for *Sunrise.*
Art Direction.—WILLIAM CAMERON MENZIES for *The Tempest* and *The Dove.*
Writing Achievements.—BEN HECHT for *Underworld* and BENJAMIN GLAZER for *Seventh Heaven.*
Title Writing.—JOSEPH W. FARNHAM for *Telling the World* and *Fair Co-ed.*
Engineering Achievement.—ROY J. POMEROY for *Wings.*
For Marking an Epoch in Motion Picture History.—WARNER BROS. for producing *The Jazz Singer* (first sound film).

1929

Actress.—MARY PICKFORD for *Coquette.*
Actor.—WARNER BAXTER for *In Old Arizona.*
Direction.—FRANK LLOYD for *Weary River, The Divine Lady,* and *The Drag.*
Outstanding Production.—*The Broadway Melody* (Metro-Goldwyn-Mayer).
Cinematography.—CLYDE DE VINNA for *White Shadows of the South Seas.*
Art Direction.—CEDRIC GIBBONS for *The Bridge of San Luis Rey.*
Writing.—HANS KRALY for *The Patriot.*

1930

Actress.—NORMA SHEARER for *The Divorcee.*
Actor.—GEORGE ARLISS for *Disraeli.*
Direction.—LEWIS MILESTONE for *All Quiet on the Western Front.*
Outstanding Production.—*All Quiet on the Western Front* (UNIVERSAL).
Cinematography.—JOSEPH T. RUCKER and WILLARD VANDER VEER for *With Byrd at the South Pole.*
Art Direction.—HERMAN ROSSE for *The King of Jazz.*
SOUND RECORDING.—M.-G.-M. for *The Big House.*
Writing.—FRANCES MARION for *The Big House.*

1931

Actress.—MARIE DRESSLER in *Min and Bill.*
Actor.—LIONEL BARRYMORE in *A Free Soul.*
Direction.—NORMAN TAUROG for *Skippy.*
Outstanding Production.—*Cimarron* (Radio Pictures).
Original Story.—JOHN MONK SAUNDERS for *Dawn Patrol.*
Adaptation.—HOWARD ESTABROOK for *Cimarron.*
Photography.—FLOYD CROSBY for *Tabu.*
Art Direction.—MAX REE for *Cimarron*
Sound Recording.—PARAMOUNT.

# 500 CASTS OF FAMOUS FILMS

(1922—1932)

# 500 FAMOUS FILM CASTS

## (1922-1932)

*A section containing the largest collection ever published of the full casts of more than 500 famous films released from 1922 to 1932 inclusive. The films are classified alphabetically in the years of their respective releases, and for quick reference each page carries on the top line the date of the year in which the films listed below were released.*

## 1922

**Amazing Quest of Mr. Ernest Bliss, The**
HEPWORTH. *From E. Phillips Oppenheim's novel.*
HENRY EDWARDS.....*Ernest Bliss*
CHRISSIE WHITE.....*Frances Clayton*
MARY BROUGH.....*Gloria Mott*
GERALD AMES *Dorrington, an adventurer*
JAMES ANNAND.....*Mr. Crawley*
HENRY VIBART *Sir James Aldroyd, M.D.*
DOUGLAS MUNRO.....*John Masters*
STANLEY TURNBULL.....*Willie Mott*

**Atlantide**
STOLL. *Produced by Jacques Feyder*
MLLE. STACIA NAPIERKOWSKA..*Antinea*
JEAN ANGELO.....*Capt. Morhange*
GEORGES MELCHIOR..*Lieut. Saint Avit*
MLLE. MARIE-LOUISE IRIBE *Tanit-Zerga*
ABDEL KADER-BEN ALI *Cegheir-ben-Cheikh*
M. FRANCESCHI *M. le Mesge, The Archivist*
MOHAMMED-BEN-NONI..... *Bon-Djeina*

**Birth of a Nation**
*Director: D. W. Griffith. First released in 1915. Re-issued in September, 1922, and again in May, 1931, for the first time with sound.*
HENRY WALTHALL....*Col. Ben Cameron*
MIRIAM COOPER.....*Margaret Cameron, the elder sister*
MAE MARSH.....*Flora, the pet sister*
JOSEPHINE CROWELL.....*Mrs. Cameron*
SPOTTISWOODE AITKEN.....*Dr. Cameron*
J. A. BERINGER.....*Wade Cameron, the second son*
MAXFIELD STANLEY....*Duke Cameron, the youngest son*
JENNIE LEE *Mammy, their faithful old servant*
RALPH LEWIS....*Hon. Austin Stoneman, Leader of the House*
LILLIAN GISH.....*Elsie, his daughter*
ELMER CLIFTON.....*Phil, his elder son*
ROBERT HARRON....*Tod, the younger son*
WALLACE REID.....*Jeff, the blacksmith*
MARY ALDEN *Lydia Brown, Stoneman's mulatto housekeeper*
GEORGE SIEGMANN *Silas Lynch, mulatto Lieut.-Governor*
WALTER LONG.....*Gus, a renegade negro*
JOSEPH HENABERY.... *Abraham Lincoln*
RAOUL WALSH.....*John Wilkes Booth*
DONALD CRISP.....*Gen. U. S. Grant*
HOWARD GAYE.....*Gen. Robt. E. Lee*
WILLIAM DE VAULL *Nelse, an old-fashioned negro*
WILLIAM FREEMAN *Jake, a black man, faithful unto death*
THOMAS WILSON.....*Stoneman's servant*
*Supported by a cast of eighteen thousand people and three thousand horses.*

**Blood and Sand**
PARAMOUNT. *From Vicente Blasco Ibanez' novel of the same name.*
RUDOLPH VALENTINO....*Juan Gallardo*
LILA LEE.....*Carmen*

NITA NALDI..... *Dona Sol*
GEORGE FIELD.....*El Nacional*
WALTER LONG.....*Plumitas*
ROSE ROSANOVA.....*Senora Augustas*
LEO WHITE..... *Antonio*
CHARLES BELCHER.....*Don Joselito*
JACK WINN.....*Potaje*
MARIE MARSTINI.....*El Carnacione*
GILBERT CLAYTON..... *Garabata*
HARRY LAMONT.....*El Pontelliro*
GEORGE PERIOLAT..*Marquise de Guevera*
SIDNEY DE GRAY.....*Dr. Ruiz*
FRED BECKER.....*Don Jose*
DORCAS MATHEWS.....*Senora Nacional*
WILLIAM E. LAWRENCE.....*Fuentes*

### Blood Money

GRANGER'S.

ADELQUI MILLAR *Legrand, keeper of a gaming house*
DOROTHY FANE *Marguerite Deschanel, his partner*
COLETTE BRETTEL *Felice Deschanel, her daughter*
ARTHUR CULLIN, *Matthew Harper, a wealthy gambler*
HARRY WALTER *Mark Harper, his scapegrace brother*
FRED GOODWINS *Bruce Harper, Matthew Harper's son*
FRANK DANE..*Sarne, a confederate of Legrand's*
PEGGY LINDEN.....*Peggy, Bruce's pal*
HARRY HAM.... *Bell, a private detective*

### Bohemian Girl, The

ALLIANCE.

GLADYS COOPER.....*Arline Arnheim*
IVOR NOVELLO ..... *Thaddeus*
CONSTANCE COLLIER.....*Gipsy Queen*
AUBREY SMITH ..... *Devilshoof*
ELLEN TERRY.....*The Nurse*
HENRY VIBART.....*Count Arnheim*

### Branding Iron, The

GOLDWYN.

BARBARA CASTLETON..... *Joan Carver*
JAMES KIRKWOOD.....*Pierre Landis*
RUSSELL SIMPSON.....*John Carver*
RICHARD TUCKER.....*Prosper Gael*
SYDNEY AINSWORTH.....*Jasper Morena*
ALBERT ROSCOE....*Rev. Frank Holliwell*
MARION COLVIN.....*Mrs. Upper*
JOAN STANDING ..... *Maude Upper*
LOUIE CHEUNG.....*Wen Oh*

### Breaking Point, The

FROTHINGHAM-HODKINSON PRODUCTION.

BESSIE BARRISCALE.....*Ruth Marshall*
WALTER MCGRAIL.....*Richard Janeway*
ETHEL GREY TERRY.....*Lucia Deeping*
EUGENIA BESSERER.....*Mrs. Janeway*
PAT O'MALLEY.....*Philip Bradley*
WINTER HALL.....*Dr. Hillyer*
WILFRED LUCAS.....*Mortimer Davidson*
JOSEPH J. DOWLING.....*Mr. Marshall*
LYDIA KNOTT.....*Mrs. Marshall*
IRENE YEAGER.....*Camilla*

### Chorus Girl's Romance, A

METRO. *Director : William C. Dowlan.*
VIOLA DANA.....*Marcia Meadows*
GARETH HUGHES..... *Horace Tarbox*
PHIL AINSWORTH.....*Steve Reynolds*
WILLIAM QUINN.....*P. P. Anderson*
JERRE SUNDIN.....*Betty Darrell*
SIDNEY DE GREY.....*Fred Ward*
LAWRENCE GRANT.....*Jose Brasswine*
TOM GALLERY.....*Charlie Moon*
EDWARD JOBSON.....*Dr. Tarbox*
MARTYN BEST.....*F. W. Jordon*
ANNA SHAEFER.....*Aunt Emma*
DOROTHY GORDON.....*Miss Wilson*
WILLIAM MONG.....*Prof. Dillinger*

### Christie Johnstone

BROADWEST. *From the novel by Charles Reade.*

STEWART ROME.....*Viscount Ipsden*
GERTRUDE MCCOY....*Christie Johnstone*
CLIVE BROOK.....*Astral Hither*
R. GORDON CRAIG.....*Charles Gatty*
TOM BEAUMONT..... *Saunders*
J. DENTON THOMPSON.....*Wully*
DOROTHY VERNON.....*Widow McKay*
PEGGY HATHAWAY.....*Jean*
ADELINE HAYDEN-COFFIN....*Mrs. Gatty*
MILDRED EVELYN.....*Lady Dunsterre*
MERCY HATTON....*Lady Barbara Sinclair*

### Civilian Clothes

PARAMOUNT. *Director : Hugh Ford.*

THOMAS MEIGHAN..*Capt. Sam McGinnis*
MARTHA MANSFIELD....*Florence Lanham*
MARIE SHOTWELL.....*Mrs. Smythe*
FRANK LOSEE.....*Carter Dumont*
ALFRED HICKMAN.....*Billy Arkwright*
WARREN COOK.....*Mr. Lanham*
MAUDE TURNER GORDON..*Mrs. Lanham*
ALBERT GRAN.....*Dodson, the butler*
ISABELLE GARRISON.....*Mrs. Arkwright*
HALBERT BROWN..*Major-General Girard*
KATHRYN HILDRETH..*Elizabeth Lanham*

### Conquering Power, The

REX INGRAM. *Founded on the famous story, "Eugenie Grandet," by Honore Balzac.*

ALICE TERRY.....*Eugenie Grandet*
RUDOLPH VALENTINO....*Charles Grandet*
ERIC MAYNE.....*Victor Grandet*
RALPH LEWIS.....*Pere Grandet*
CARRIE DAUMERY.....*Madame Grandet*
EDWARD CONNELLY.....*Notary Cruchot*
GEORGE ATKINSON.....*Young Cruchot*
WILLARD LEE HALL.....*The Abbe*
MARK FENTON..... *M. des Grassins*
WARD WING..... *Adolph*

### Conrad in Quest of His Youth

PARAMOUNT. *Produced by William C. De Mille. From the novel by Leonard Merrick.*

THOMAS MEIGHAN..*Capt. Conrad Warrener*
MABEL VAN BUREN.....*Nina*
MAYM KELSO.....*Gina*
BERTRAM JOHNS.....*Ted*
MARGARET LOOMIS.....*Rosalind*
SYLVA ASHTON.....*Mary Page*
KATHLYN WILLIAMS.....*Mrs. Adaile*
CHARLES OGLE.....*Dobson*
RUTH RENICK.....*Tattie*
EDDIE SUTHERLAND.....*Conrad at 17*

### Count of Monte Cristo, The

FILM D'ART. (*Serial.*)

LEON MATHOT *Edmond Dantes, Count of Monte Cristo*
NELLY CORMON..... *Mercedes*
MONSIEUR GARAT.....*Fernand Mondego*
MONSIEUR COLAS..... *Danglars*
ALBERT MAYER.....*Villefort*
MONSIEUR DALLEUI..... *Caderousse*

*Fifteen episodes in the following order: Edmond Dantes; The State Prisoner; Abbe Faria; The Secret of Monte Cristo; The Crime at the Inn; The Vendetta; The Philanthropist; The Grottoes of Monte Cristo; The Conquest of Paris; Haydee's Story; Haydee's Revenge; The Day of Reckoning; The Last Exploits of Caderousse; Villefort's Punishment; and the Triumph of Dantes.*

### Dangerous Business

FIRST NATIONAL.

CONSTANCE TALMADGE....*Nancy Flavell*
GEORGE FAWCETT.....*Mr. Flavell*
MATILDA BRUNDAGE.....*Mrs. Flavell*
JACK RAMOND.....*Mr. Braille*
KENNETH HARLAN.....*Clarence Brooks*
FLORIDA KINGSLEY *Mrs. Brooks, his mother*
NINA CASSAVANT.....*Genevieve*

### Daniel Deronda

MASTER BRITISH FILMS. *From George Eliot's novel.*

REGINALD FOX.....*Daniel Deronda*
DOROTHY FANE.....*Gwendolen Harleth*
CLIVE BROOK.....*Mallinger Grandcourt*
ANN TREVOR.....*Mirah Lapidoth*

### Disraeli

DISTINCTIVE PRODUCTIONS.

GEORGE ARLISS *Hon. Benjamin Disraeli, M.P.*
MRS. GEORGE ARLISS..*Lady Beaconsfield*
MARGARET DALE.....*Mrs. Meel Travers*
LOUISE HUFF *Clarissa, Duke of Glastonbury's daughter*
REGINALD DENNY.....*Charles, Viscount Deeford*
E. J. RATCLIFFE *Sir Michael Probert, Governor of the Bank of England*
FRANK LOSEE *Hugh Myers, a London banker*
HENRY CARVILL *The Duke of Glastonbury*
GRACE GRISWOLD *The Duchess of Glastonbury*
NOEL TERALE..... *Foljambe*
FRED J. NICHOLLS.....*Butler*

### East Lynne

HUGO BALLIN PRODUCTION. *Modernized version of Mrs. Henry Wood's novel.*

MABEL BALLIN *Isabel Vane, Mrs. Archibald Carlyle*
EDWARD EARLE.....*Archibald Carlyle*
GLADYS COBURN.....*Barbara Hare*
HENRY G. SELL.....*Francis Levison*
GILBERT ROONEY.....*Richard Hare*

### Foolish Wives

VITAGRAPH. *Director: Erich von Stroheim.*

RUDOLPH CHRISTIANS *Andrew J. Hughes, U.S. Special Envoy to Monaco*
MISS DUPONT.....*Helen, his wife*
MAUDE GEORGE *Her Highness, Princess Olga Petschnikoff*
MAE BUSCH.. *Her cousin, Princess Vera Petschnikoff*
ERICH VON STROHEIM *Their Cousin, Count Sergius Karamzin*
DALE FULLER.....*Maruschka, a maid*
AL EDMUNDSEN..*Pavel Pavlich, a butler*
CAESARE GRAVINA *Caesare Ventucci, a counterfeiter*
MALVINA POLO *Marietta, his half-witted daughter*
LOUIS K. WEBB.....*Dr. Judd*
MRS. KENT.....*Dr. Judd's wife*
C. J. ALLEN..*Albert I, Prince of Monaco*
EDWARD REINACH *Secretary of State of Monaco*

### Four Feathers, The

STOLL. *From the novel by A. E. W. Mason.*

ROGER LIVESEY *Harry Feversham, as a boy*
HARRY HAM..*Harry Feversham, as a man*
HENRY VIBART.....*General Feversham*
MARY MASSART.....*Ethne Eustace*
CYRIL PERCIVAL.....*Jack Durrance*
C. W. CUNDALL.....*Lieut. Trench*
GWEN WILLIAMS.....*Mrs. Adai*
ROBERT ENGLISH.....*Lieut. Sutch*
TONY FRASER.....*Abou Fatma*
HARRY WORTH.....*Major Willoughby*
BOBBIE HARWOOD.....*Lieut. Castleton*
GRAY MURRAY.....*Dermod Eustace*

### Four Horsemen of the Apocalypse, The

METRO-GOLDWYN. *Director : Rex Ingram. From the novel by Vicente Blasco Ibanez.*

RUDOLPH VALENTINO....*Julio Desnoyers*
ALICE TERRY.....*Marguerite Laurier*
POMEROY CANNON *Madariaga, the Centaur*
JOSEPH SWICKARD....*Marcelo Desnoyers*
BRINSLEY SHAW..... *Celendonio*
ALAN HALE.....*Karl von Hartrott*
BRIDGETTA CLARK.....*Dona Luisa*
MABEL VAN BUREN.....*Elena*
BRODWITCH " SMOKE " TURNER *Argensola*
NIGEL DE BRULIER.....*Tchernoff*
JOHN SAINPOLIS .....*Laurier*
MARK FENTON.....*Senator Lacour*
VIRGINIA WARWICK.....*Chichi*
DEREK GHENT.....*Rene Lacour*
STUART HOLMES.....*Capt. von Hartrott*
JEAN HERSHOLT.....*Prof. von Hartrott*
HENRY KLAUS....*Heinrich von Hartrott*
EDWARD CONNELLY..... *Lodgekeeper*
GEORGIA WOODTHORPE.....*His wife*
KATHLEEN KEY.....*Georgette*
WALLACE BEERY .....*Lieut.-Col. von Richthoffen*
JACQUES D'AURAY..... *Capt. d'Aubrey*
CURT REHFELD.....*Major Blumhardt*
MLLE. DOLOREZ..*Mlle. Lucette, the model*
" BULL " MONTANA *The French Butcher*
ISABEL KEITH.....*The German Woman*
JACQUES LANOE.....*Her husband*
NOBLE JOHNSON.....*Conquest*
HARRY NORTHRUP.....*The Count*
MINNEHAHA.....*The Old Nurse*
ARTHUR HOYT..... *Lieut. Schnitz*
BEATRICE DOMINGUEZ..... *Dancer*

### Frontier of the Stars, The

PARAMOUNT.

THOMAS MEIGHAN.....*Buck Leslie*
FAIRE BINNEY ..... *Hilda Shea*
ALPHONZ ETHIER.....*Phil Hoyt*
EDWARD ELLIS ..... *Gregory*
GUS WEINBERG.....*Ganz*
FLORENCE JOHNS.....*Mary Hoyt*

### Gilded Lily, The

ROBERT LEONARD PRODUCTION.

MAE MURRAY.....*Lillian Drake*
LOWELL SHERMAN....*Creighton Howard*
JASON ROBARDS.....*Frank Thompson*
CHARLES GERARD.....*John Stewart*
LEONORA OTTINGER....*Mrs. Thompson*

### Glorious Adventure, The

STUART BLACKTON PRODUCTION.

LADY DIANA MANNERS *Lady Beatrice Fair*
GERALD LAWRENCE.....*Hugh Argyle*
CECIL HUMPHREYS....*Walter Roderick*
ALICE CRAWFORD..*Stephanie Dangerfield*
VICTOR MCLAGLEN.....*Bulfinch*
RUDOLF DE CORDOVA....*Thomas Unwin*
WILLIAM LUFF.....*King Charles II*
THE HON. LOIS STURT ..... *Nell Gwyn*
ELIZABETH BEERBOHN *Barbara Castlemaine*
LENNOX PAWLE.....*Samuel Pepys*
GERTRUDE STERROLL *Duchess of Morelane*
TOM HESELWOOD..... *Solomon Eagle*
FLORA LE BRETON.....*Rosemary*
ROSALIE HEATH.....*Queen Catherine*
MARJORIE DAY.....*Olivia*
ERIC LANKESTER ..... *Malloy*
FRED WRIGHT.....*Bunny*
HAIDEE WRIGHT.....*Mrs. Bulfinch*
GEOFFREY CLINTON.....*Charles Hart*
LAWFORD DAVIDSON.....*Lord Fitzroy*

### Good References

FIRST NATIONAL. *Director : R. William Neil.*

CONSTANCE TALMADGE.....*Mary Wayne*
VINCENT COLEMAN....*William Marshall*
NED SPARKS.....*Peter Stearns*
NELLIE P. SPAULDING..*Caroline Marshall*
MONA LIZA.....*Nell Norcross*
MATTHEW L. BETZ.....*Kid Whaley*
ARNOLD LUCY.....*The Bishop*
DOROTHY WALTERS.....*The Landlady*

### Heart of Maryland, The

VITAGRAPH. *From the famous stage production by David Belasco.*

CATHERINE CALVERT..*Maryland Calvert*
CRANE WILBUR.....*Alan Kendrick*
VICTORIA WHITE.....*Nancy McNair*
MARGUERITE SANCHEZ....*Phoebe Yancy*
BEN LYON.....*Bob Telfair*
WILLIAM COLLIER (JNR.)..*Lloyd Calvert*
FELIX KREMBS.....*Fulton Thorpe*

### Husband Hunter, The

FOX. *Director : Howard M. Mitchell.*

EILEEN PERCY.....*Myra Hastings*
EMORY JOHNSON.....*Kent Whitney*
HARRY DUNKINSON.....*Lilah Elkins*
EVANS KIRK.....*Bob Harkness*
EDWARD MCWADE.....*Charles Mack*
JOHN STEPLING.....*Kelly*

### Idol of the North, The

PARAMOUNT.

DOROTHY DALTON.....*Colette Brissac*
EDWIN AUGUST.....*Martin Bates*
E. J. RATCLIFFE ..... *Lucky Folsom*
RILEY HATCH.....*Ham Devlin*
JULES COWLES.....*One-Eye Wallace*
FLORENCE ST. LEONARD....*A Soubrette*
JESSIE ARNOLD.....*Big Blonde*
MARGUERITE MARSH.....*Gloria Waldron*
JOE KING.....*Sergeant McNair*

### Idols of Clay

PARAMOUNT.

MAE MURRAY.....*Faith Merrill*
DAVID POWELL.....*Dion Holme*
DOROTHY CUMMINGS.....*Lady Gray*

GEORGE FAWCETT.....*Jim Merrill*
LESLIE KING.....*Blinky*
RICHARD WANGERMANN....*Old Master*
CLAUDE KING.....*Dr. Herbert*

### Kissing Cup's Race

BROADWEST.

VIOLET HOPSON..*The Hon. Constance Medley*
GREGORY SCOTT.....*Lord Hillhoxton*
ADELINE HAYDEN-COFFIN *Lady Corrington*
ARTHUR WALCOTT..*John Wood,the trainer*
JOE PLANT (famous flat race jockey)..*Bob Doon*
CLIVE BROOK.....*Lord Rattlington*
PHILIP HEWLAND.....*Vereker, Lord Rattlington's friend*

### Little Lord Fauntleroy

UNITED ARTISTS. *Directors: Alfred E. Green and Jack Pickford. From the famous story by Frances Hodgson Burnett.*

MARY PICKFORD....*Cedric Errol, Little Lord Fauntleroy, and also as "Dearest" his mother.*
CLAUDE GILLINGWATER..*The Earl of Dorincourt*
COLIN KENNY.....*Bevis Errol*
JOSEPH J. DOWLING *William L. Havisham*
KATE PRICE.....*Mrs. McGinty*
FRED MALATESTA.....*Dick, the bootblack*
JAMES A. MARCUS.....*Hobbs, the grocer*
ROSE DIONE.....*Minna*
FRANCIS MARION.....*Her son*
EMMETT KING.....*Rev. Mordaunt*
MADAME DE BODAMERE....*Mrs. Higgins*

### Love Light, The

UNITED ARTISTS.

MARY PICKFORD.....*Angela*
EVELYN DUMO.....*Maria*
FRED THOMSON.....*Joseph*
EDWARD PHILLIPS.....*Mario*
ALBERT FRISCO.....*Pietro*
RAYMOND BLOOMER.....*Giovanni*
GEORGE RIGAS.....*Tony*
JEAN DE BRIAC.....*Antonio*

### Marriage of William Ashe, The

METRO. *From the novel by Mrs. Humphrey Ward.*

MAY ALLISON.....*Kitty Bristol*
WYNDHAM STANDING.....*William Ashe*
ZIFFIE TILLBURY.....*Lady Tranmore*
FRANK ELLIOTT.....*Geoffrey Cliffe*
ROBERT BOULDER.....*Lord Parham*
LYDIA YEAMANS TITUS..*Lady Parham*
CLARISSA SELWYNNE..*Lady Mary Lyster*

### Milestones

GOLDWYN. *Director: Paul Scardon. From the stage play by Arnold Bennett and Edward Knoblock.*

LEWIS STONE.....*John Rhead*
ALICE HOLLISTER.....*Gertrude Rhead*
GERTRUDE ROBINSON.....*Emily Rhead*
HARVEY CLARK.....*Sam Sibley*
MARY ALDEN.....*Rose Sibley*
MAY FOSTER.....*Nancy Sibley*
GERALD PRING....*Ned Pym; also as Young Lord Monkhurst and Lord Monkhurst*
CORREAN KIRKHAM *The Hon. Muriel Pym*
LIONEL BELMORE.....*Richard Sibley*
CARROLL FLEMING..*Thompson, the butler*
JACK DONOVAN.....*Richard Sibley*
BOYD IRWIN.....*Arthur Preece*

### Once to Every Woman

HOLUBAR-UNIVERSAL.

DOROTHY PHILLIPS....*Aurora Meredith*
WILLIAM ELLINGFORD *Matthew Meredith*
MRS. MARGARET MANN..*Mother Meredith*
EMILY CHICHESTER....*Patience Meredith*
ELINOR FIELD.....*Virginia Meredith*
ROBERT ANDERSON....*Phineas Scudder*
MARY WISE.....*Mrs. Thorndyke*
RUDOLPH VALENTINO.....*Jullantimo*
DAN CRIMMINS.....*Chichester Jones*
ROSE GORE.....*Mrs. Jones*
FRANK ELLIOT....*Duke of Devonshire*

### Peacock Alley

METRO.

MAE MURRAY.....*Cleo of Paris*
MONTE BLUE.....*Elmer Harmon*
EDMUND LOWE.....*Phil Garrison*
W. J. FERGUSON.....*Alex Smith*
ANDERS RANDOLF.....*Hugo Fenton*
WILLIAM TOOKER.....*Joseph Carleton*
HOWARD LANG.....*Abner Harmon*
WILLIAM FREDERIC ...*Mayor of Harmontown*
M. DURANT.....*Mons. Dubois*
JEFFRYS LEWIS.....*Toto*

### Queen of Sheba, The

FOX.

BETTY BLYTHE....*The Queen of Sheba*
FRITZ LEIBER.....*King Solomon*
CLAIRE DE LOREZ..*Queen Amarath, wife of Solomon*
GEORGE SIEGMANN..*King Armud of Sheba*
HERBERT HEYES.....*Tamaran*
G. R. NYE..*Adonijah, the brother of Solomon*
GEORGE NICHOLS.....*King David*
GENEVIEVE BLINN.....*Beth Sheba*
PAT MOORE.....*Sheba's son, aged 4*
JOAN GORDON....*Nomis, Sheba's sister*
WILLIAM HARDY..*Olos, Sheba's giant slave*
JOHN COSGROVE.....*King of Tyre*

PAUL COZENEUVE..*The Envoy of King Pharaoh*
NELL CRAIG.....*The Princess Vashti*
AL FREMONT..*A captain of Adonijah's army*
EARL CRANE.....*Joab, a soldier*

### Road to London, The
PHILLIPS.

BRYANT WASHBURN.....*Rex Rowland*
JOAN MORGAN.....*Lady Emily*
SABA RALEIGH.....*The Duchess*
GIBB MCLAUGHLIN.....*The Viscount*
GEORGE FOLEY.....*Rex's father*
THE REV. DR. BATCHELOR....*The Vicar*

### Romance of Wastdale, A
STOLL. *From the story by A. E. W. Mason.*
MILTON ROSMER.....*David Gordon*
IRENE ROOKE..... ..*Mrs. Jackson*
FREDERICK RAYNHAM....*Austin Hawke*
MLLE. VALIA.....*Kate Nugent*

### Salvage
JURYS.

PAULINE FREDERICK..*Bernice Ridgeway and Kate Martin*
RALPH LEWIS.....*Cyrus Ridgeway*
MILTON SILLS.....*Fred Martin*
HELEN STONE.....*Ruth Martin*
ROSE CADE.....*The Maid*
RAYMOND HATTON.....*The Cripple*

### Skin Game, The
GRANGER.

EDMUND GWENN.....*Hornblower*
MARY CLARE.....*Chloe*
DAWSON MILWARD.....*Hillcrist*
HELEN HAYE.....*Amy*
MEGGIE ALBANESI.....*Jill*
IVOR BARNARD.....*Dawker*
MALCOLM KEEN .....*Charles*
FREDERICK COOPER.....*Rolf*
MARSTON GARSIA.....*Fellows*
MURIEL ALEXANDER.....*Anna*
JOSEPH A. DODD, and BLANCHE STANLEY.... } *The Jackmans*
J. H. ROBERTS.....*An Auctioneer*

### Smilin' Through
FIRST NATIONAL.

NORMA TALMADGE....*Kathleen Moonyen*
WYNDHAM STANDING.....*John Carteret*
HARRISON FORD..*Kenneth Wayne and Jeremiah Wayne*
ALEC B. FRANCIS.....*Dr. Owen*
GLENN HUNTER .....*Willie Ainley*
GRACE GRISWALD.....*Ellen*
MIRIAM BATTISTA *Little Mary, Moonyen's sister*
EUGENE LOCKHART.....*Village Rector*

### Sonia
IDEAL. *From Stephen McKenna's novel.*
CLIVE BROOK.....*David O'Rane*
WALTER MCEWEN..*David O'Rane, aged 15*
M. GRAY MURRAY..*Sir Roger Dainton*
HETTA BARTLETT.....*Lady Dainton*
EVELYN BRENT....*Sonia, their daughter*
CYRIL RAYMOND.....*Tom, their son*
HENRY VIBART..*The Rev. A. A. Burgess*
GEORGE TRAVERS.....*Lord Loring*
JULIE HARTLEY-MILBURN..*Lady Amy Loring*
LEO STORMONT....*Sir Adolph Erckmann*
GLADYS HAMILTON.....*Lady Erckmann*
OLAF HYTTEN..... *" Fatty " Webster*
A. LUBIMOFF.....*Bavarian Innkeeper*
DORIS BARRY....*Bavarian Maidservant*

### Son of Wallingford, The
VITAGRAPH. *Written and directed by Mr. and Mrs. George Randolph Chester.*
TOM GALLERY....*Jimmy Wallingford*
PRISCILLA BONNER.....*Mary Curtis*
WILFRED NORTH....*Rufus Wallingford*
GEORGE WEBB.....*Blackie Daw*
VAN DYKE BROOKE.....*Henry Beegoode*
FLORENCE HART.....*Mrs. Wallingford*
LYLA LESLIE.....*Mrs. Blackie Daw*
ANTRIM SHORT.." *Toad* " *Edward Jessup*
SYDNEY D'ALLBROOK..*Bertram Beegoode*
MARGARET CULLINGTON *Caroline Beegoode*
ANDREW ARBUCKLE.....*Talbot Curtis*
MARTHA MATTOX.....*Mrs. Curtis*
BOBBY MACK..... *" Onion " Jones*
WALTER RODGERS.... *" Petrograd Pete "*
DUSKAL STIVERS.....*Lanks*
PATRICIA MCGEE.....*Plomps*
KATHRYN SUMNER.....*Flora Dora*
HELEN HARRIS.....*Cleo Patra*
JANET DAWN.....*Dottie McCabe*
ALBERTA VAUGHN .....*Lottie McCabe*

### Squibs
WELSH-PEARSON. *Suggested by Clifford Seyler's one act play.*
BETTY BALFOUR...." *Squibs* " *Hopkins*
FRED GROVES..... *P.C. Charles Lee*
HUGH E. WRIGHT.....*Sam Hopkins*
CRONIN WILSON.....*Bully Dawson*
AMBROSE MANNING..*Ex-Inspector Robert Lee*
TOM MORRIS.....*Gus Holly*
WILLIAM MATTHEWS.....*Peters*
LESLIE STEWARD.....*Jim Wall*
ANNETTE BENSON.....*Ivy Hopkins*
FAIRY EMLYN.....*Mrs. Wall*
MARY BROUGH.....*Mrs. Lee*

### Sting of the Lash, The
ROBERTSON COLE PRODUCTION.

PAULINE FREDERICK....*Dorothy Keith*
CLYDE FILLMORE.....*Joel Gant*
LAWSON BUTT.....*Rhodes*

LIONEL BELMORE.....*Ben Ames*
JACK RICHARDSON.....*Seeley*
EDWIN STEVENS.....*Daniel Keith*
BETTY HALL.....*Crissy, aged 6*
EVELYN MCCOY....*Crissy, four years later*

### Tale of Two Worlds, A
GOLDWYN.

J. FRANK GLENDON.....*Newcomb*
LEATRICE JOY.....*Sui Sen*
WALLACE BEERY.....*Ling Jo*
E. A. WARREN.....*Ah Wing*
MARGARET MCWADE.....*Attendant*
TOGO YAMAMATO.....*One Eye*
JACK ABBE.....*The Worm*
LOUIE CHEUNG.....*Chinaman*
CHOW YOUNG.....*Slave Girl*
ETTA LEE.....*Ah Fah*
GORO KINO.....*Windlass Man*
AH WING.....*Servant Spy*
ARTHUR SOAMES.....*Dr. Newcomb*
EDYTHE CHAPMAN.....*Mrs. Newcomb*
DWIGHT CRITTENDEN....*Mr. Carmichael*
IRENE RICH.....*Mrs. Carmichael*

### Temple of Dawn, The
JURYS. *From the novel by I. A. R. Wylie.*
BERT LYTELL.....*Leigh Dering*
SEENA OWEN....*Jean Dering, his wife*
CLEO MADISON.....*Anne Steel*
LANDERS STEVENS..*Richard Willoughby*
EDWARD CECIL..*Govind Singh, the Rajah*
ARTHUR MORRISON.....*Col. Desmond*
WILBUR HIGBY.....*Col. Dering*
ROSE MARIE DE COURELLE.....*Ayah*
MICKY MOORE.....*Billy, Leigh's child*

### Three Musketeers, The
DOUGLAS FAIRBANKS' PRODUCTION. *From Alexander Dumas' famous novel.*
DOUGLAS FAIRBANKS..... *D'Artagnan*
LEON BARY, GEORGE SIEGMANN, EUGENE PALLETTE (*The Three Musketeers*) — *Athos, Porthos, Aramis*
BOYD IRWIN..*De Rochefort, the Cardinal's henchman*
THOMAS HOLDING..*George Villiers, Duke of Buckingham*
SIDNEY FRANKLIN..... *Bonacieux*
CHARLES BELCHER..... *Bernajoux*
CHARLES STEVENS *Planchet, D'Artagnan's lackey*
NIGEL DE BRULIER *The Cardinal Richelieu*
WILLIS ROBARDS....*Captain de Treville*
LON POFF.....*Father Joseph*
MARY MACLAREN *The Queen, Anne of Austria*
MARGUERITE DE LA MOTTE .. *Constance Bonacieux*
BARBARA LA MARR *Milady de Winter*
WALT WHITMAN....*D'Artagnan's Father*
ADOLPHE MENJOU *Louis XIII, King of France*

### Three Musketeers, The
GAUMONT. *French Version.*

M. AIMÉ SIMON-GIRARD ....*D'Artagnan*
M. HENRI ROLLAN .....*Athos*
M. MARTINELLI .....*Porthos*
M. P. DE GUINGAND .....*Aramis*
(*The Three Musketeers*)
MLLE. PIERRETTE MADD.....*Constance Bonacieux*
M. DESJARDINS.....*De Treville*
M. JOFFRE.....*Bonacieux*
M. GASTON JACQUET.....*De Winter*
M. CHARLES DULLIN.....*Father Joseph*
M. PAUL HUBERT.....*Felton*
M. ARMAND-BERNARD.....*Planchet*
M. MARCEL VALLEE.....*Mousqueton*
M. CHARLIER.....*D'Artagnan's Father*
MLLE. ALTEM.....*Dona Estefana*
M. DE MAX.....*Cardinal Richelieu*
M. RIEFFLER..... *Louis XIII*
MLLE. C. MERELLI.....*Milady de Winter*
M. HENRI BAUDIN.....*De Rochefort*
MLLE. JEANNE DESCLOS.....*The Queen*
MME. JOFFRE.....*Mother Superior*

### Through the Back Door
UNITED ARTISTS.

MARY PICKFORD..... *Jeanne Bodamere*
GERTRUDE ASTOR.....*Hortense Reeves*
WILFRED LUCAS.....*Elton Reeves*
HELEN RAYMOND.....*Marie*
C. NORMAN HAMMOND..*Jacques Lanvain*
ELINOR FAIR.....*Margaret Brewster*
ADOLPHE MENJOU.....*James Brewster*
PEACHES JACKSON.....*Conrad*
DOREEN TURNER.....*Constant*
JOHN HARRON.....*Billy Boy*
GEORGE DROMGOLD..... *Chauffeur*

### Tilly of Bloomsbury
SAMUELSON. *From the stage play of the same name, and the novel "Happy Go Lucky," by Ian Hay.*

EDNA BEST.....*Tilly*
TOM REYNOLDS.... *Samuel Stillbottle*
CAMPBELL GULLAN..... *Percy*
VERA LENNOX.....*Amelia*
LEONARD PAGDEN.....*Lucius Welwyn*
GEORGETTE ESMOND....*Martha, his wife*
HELEN HAYE....*Lady Adela Mainwaring*
FRED LEWIS..... *Abel Mainwaring*
HENRY KENDALL.....*Richard*
ISABEL JEANS.....*Sylvia*
LOTTIE BLACKFORD.....*Mrs. Banks*

### When Knighthood was in Flower
COSMOPOLITAN.

MARION DAVIES.....*Mary Tudor*
LYN HARDING.....*Henry VIII*
WILLIAM NORRIS..... *Louis XI*
FORREST STANLEY..... *Charles Brandon*
PEDRO DE CORDOBA *Duke of Buckingham*

ERNEST GLENDENNING *Sir Edward Caskoden*
WILLIAM POWELL.....*Duke Francis*
ARTHUR FORREST....*Cardinal Wolsey*
MARCEY HARLAM....*Duc De Longueville*
JOHNNY DOOLEY.....*Jester*
WILLIAM KENT.....*King's Tailor*
GUSTAV VON SEYFFERTITZ....*Soothsayer*
CHARLES GERRARD.... *Sir Adam Judson*
THERESA MAXWELL CONOVER....*Queen Catherine*
FLORA FINCH..*French Lady-in-Waiting*
RUTH SHEPLEY ..*Lady Jane Bolingbroke*

**Woman of no Importance, A**
IDEAL.
FAY COMPTON..*Rachel, afterwards Mrs. Arbuthnot*
MILTON ROSMER *George Harford, afterwards Lord Illingworth*
M. GRAY MURRAY *Sir Thomas Harford, his father*
HETTA BARTLETT *Lady Cecelia, his mother*
GWEN CARTON.....*Elsie Farquhar*
HENRY VIBART..... *Her Father*
WARD MCALLISTER.... *Gerald Arbuthnot, her son*
DAISY CAMPBELL..... *Lady Hunstanton*
LILLIAN WALKER.....*Hester Worsley*
JOEY SANDERSON.....*Nurse*

**Yankee at the Court of King Arthur, A**
*From the novel by Mark Twain.*
HARRY C. MYERS.....*The Yankee*
PAULINE STARK.....*Sandy*
ROSEMARY THEBY..*Queen Morgan le Fay*
CHARLES CLARY .....*King Arthur*
GEORGE SIEGMANN.....*Sir Sagramore*
CHARLES GORDON ....*The page, Clarence*
WILFRED MCDONALD....*Sir Launcelot*

# 1923

**Abysmal Brute, The**
UNIVERSAL. *From the story by Jack London.*
REGINALD DENNY.....*Pat Glendon, Jun.*
MABEL JULIENNE SCOTT *Marion Sangster*
CHARLES FRENCH .....*Pat Glendon, Sen.*
HAYDEN STEVENSON.....*Sam Stubener*
DAVID TORRENCE....*Mortimer Sangster*
GEORGE STEWART.....*Wilfred Sangster*
BUDDY MESSENGER.....*Buddy Sangster*
CRAUFORD KENT.....*Deane Warner*
DOROTHEA WOLBERT....*Mrs. MacTavish*
JULIA BROWN.....*Violet MacTavish*
HARRY MANN.....*Abe Levinsky*
KID WAGNER.....*Battling Levinsky*
JACK HERRICK....*Rough House Ratigan*

**All the Brothers Were Valiant**
IRVIN WILLAT PRODUCTION. *From the novel by Ben Ames Williams.*
MALCOLM MCGREGOR.....*Joel Shore*
BILLIE DOVE.....*Priss Holt*
LON CHANEY.....*Mark Shore*
WM. H. ORLAMOND....*Aaron Burnham*
ROBERT MCKIM.....*Finch*
OTTO BROWER.....*Morrell*
ROBERT KORTMAN.....*Varde*
CURT REHFELD.....*Hooper*
WM. V. MONG.....*Cook*
LEO WILLIS.....*Tom*
SHANNON DAY.....*The Brown Girl*

**Barnstormer, The**
FIRST NATIONAL
CHARLES RAY.....*Joel*
WILFRED LUCAS..... *Leading Man*
FLORENCE OBERLE.....*Leading Lady*
LIONEL BELMORE .....*Manager*
PHILLIPS DUNHAM .....*Stage Carpenter*
GUS LEONARD.....*Theatre Owner*
LINCOLN PLUMER..... *Druggist*
CHARLOTTE PIERCE.....*Emily*
GEORGE NICHOLS.....*Joel's Father*
BLANCHE ROSE.....*His Mother*
BERT OFFORD.....*The Nut*

**Christian, The**
GOLDWYN. *From the novel of the same name by Sir Hall Caine.*
RICHARD DIX.....*John Storm*
MAE BUSCH.....*Glory Quayle*
GARETH HUGHES.....*Brother Paul*
PHYLLIS HAVER.....*Polly Love*
CYRIL CHADWICK.....*Lord Robert Ure*
MAHLON HAMILTON.....*Horatio Drake*
JOSEPH DOWLING....*Father Lampleigh*
CLAUDE GILLINGWATER....*Lord Storm*
JOHN HERDMAN.....*Parson Quayle*
BERYL MERCER.....*Liza*
ROBERT BOLDER.....*Rev. Golightly*
MILLA DAVENPORT.....*Matron*
ALICE HESSE.....*Mary*
AILEEN PRINGLE.....*Lady Robert Ure*
ERIC MAYNE.....*Doctor*
*Richard Dix and other members of the company came over to England specially to make the above film.*

**Chu-Chin-Chow**
GRAHAM WILCOX PRODUCTION. *From the stage play.*
BETTY BLYTHE.....*Zahrat*
HERBERT LANGLEY.....*Abou Hassan*
RANDLE AYRTON.....*Kasim Baba*
JUDD GREEN.....*Ali Baba*
EVA MOORE.....*Alcolm*

JAMESON THOMAS.....*Omar*
JEFF BARLOW.....*Mustafa*
OLAF HYTTEN.....*Mukbill*
DORA LEVIS.....*Mahbubsh*
DACIA.....*The Dancing Slave*

### Dick Turpin's Ride to York
STOLL.

MATHESON LANG.....*Dick Turpin*
ISOBEL ELSOM.....*Esther Bevis*
NORMAN PAGE.....*"Ferret" Bevis*
LILY IRIS.....*Sally Dutton*
LEWIS GILBERT.....*Tom King*
CECIL HUMPHREYS..... *Luke Somers*
JAMES ENGLISH.....*His Godfather*
MADAME D'ESTERRE.....*Lady Weston*
MALCOLM TOD.....*The Earl of Weston*
TONY FRASER....*The Bow Street Runner*

### Dr. Mabuse, The Great Unknown
GRANGER'S.

RUDOLF KLEIN-ROGGE.....*Dr. Mabuse*
OUD EGEDE MISSEN *Cara Carozza, a dancer*
GERTRUDE WELCKER....*Countess Tolst*
ALFRED ABEL.....*Count Tolst*
BERNHARD GOETZKE *De Witt, chief of the Police*
PAUL RICHTER.....*Edgar Hull*

### Eternal Flame, The
FIRST NATIONAL. *Director: Frank Lloyd. From the novel, "La Duchesse de Langeais," by Honore Balzac.*

NORMA TALMADGE .. *Duchesse de Langeais*
ADOLPHE MENJOU .....*Duc de Langeais*
WEDGWOOD NOWELL.....*Marquis de Ronquerolles*
CONWAY TEARLE *General de Montriveau*
ROSEMARY THEBY..*Madame de Serizy*
KATE LESTER.....*Princess de Vlamont-Chauvray*
THOMAS RICKETTS.... *Vidame de Pamier*
IRVING CUMMINGS.....*Count de Marsay*
OTIS HARLAN.....*Abbe Conrand*

### Fifth Form at St. Dominic's
GRANGER'S. *From the school story by Talbot Baines Reed. Re-issued* 1923. *First released in December,* 1921.

RALPH FORBES *Oliver Greenfield of the Fifth*
MAURICE THOMPSON..*Stephen Greenfield, his younger brother*
W. A. FRESHMAN....*Loman of the Sixth*
PERCY FIELD..*Horace Wraysford, Oliver's chum*
MASTER LEON MORGAN *Bramble, the Bully of the Fourth*
DOUGLAS PHAIR *Tony Pembury, the Fifth Form Cynic*
CECIL SUSANDS....*Bullinger of the Sixth*
ROY LENNOL.....*Simon Wren, a Poet*
FRANK SLATER....*Raleigh of the Sixth*
H. HUMBERTSON WRIGHT..*Dr. Senior, the Headmaster*
ROYCE MILTON..*Mr. Jellicott, Master of the Fifth Form*
CLIFFORD COBB..*Mr. Rastle, Master of the Fourth Form*
SAM AUSTIN.....*Ben Cripps*
H. NICHOLLS-BATES.....*Jeff Cripps*
ROSE ENA.....*Mrs. Greenfield*
MRS. E. W. ROYCE.....*Mrs. O'Grady*
PHYLLIS SHANNAW *Nancy Senior, the Headmaster's Daughter*

### Get Rich Quick Wallingford
COSMOPOLITAN-PARAMOUNT.

SAM HARDY .... *J. Rufus Wallingford*
NORMAN KERRY ..... *"Blackie" Daw*
DORIS KENYON ..... *Fannie Jasper*
DIANA ALLEN ..... *Gertrude Dempsey*
EDGAR NELSON .....*Eddie Lamb*
BILLIE DOVE..... *Dorothy Wells*
MAC M. BARNES ..... *Andrea Dempsey*
HORACE JAMES ..... *Timothy Battles*
WM. T. HAYES ..... *G. W. Battles*
JOHN WOODFORD .....*Mr. Wells*
MRS. CHARLES WILLARD .. *Mrs. Dempsey*
EUGENE KEITH ..... *Harkins*
WM. CARR ..... *Quigg*
WM. ROBYNS ..... *Abe Gunther*
THEO WESTMAN ..... *Bell Boy*
PATTERSON DIAL ..... *Bessie*
JERRY SINCLAIR ..... *Judge Lampton*
BENNY ONE ..... *Wallingford's Valet*

### Gipsy Cavalier, The
STUART BLACKTON PRODUCTION.

GEORGES CARPENTIER .....*Merodach, the fighting gipsy, and Valerius Carew*
FLORA LE BRETON .... *Dorothy Forrest*
MARY CLARE ..... *Janet, a maid*
SIR SIMEON STUART .. *Sir Julian Carew*
REX McDOUGALL *Ralph Carew, his nephew*
WILLIAM LUFF .....*Beydach, King of the Gipsies*
MASTER CHARLES STUART BLACKTON *Valerius, aged* 8
W. D. C. KNOX .... *Sir George Forrest*
NORMA WHALLEY.....*Lady Forrest*
HUBERT CARTER..... *Bartholomew Griggs*
PERCY STANDING....*Stirrett, leader of the Watch*
TOM COVENTRY....*Ballard, manservant to Merodach*

### Half-Breed, The
FIRST NATIONAL.

WHEELER OAKMAN....*Delmar Spavinaw, the half-breed*
ANN MAY..... *Doll Pardeau*
MARY ANDERSON .... *Evelyn Huntington*
HUGH THOMPSON ..... *Ross Kennion*
KING EVERS ..... *Dick Kennion*
JOSEPH DOWLING .... *Judge Huntington*

LEW HARVEY ..... *The Snake*
NICK F. DE RUIZ..... *Juan Del Rey*
LEELA LANE ..... *Isabelle Pardeau*
SYDNEY DE GREY .....*Leon Pardeau*
EUGENIA GILBERT ..... *Marianne*
CARL STOCKDALE ..... *John Spavinaw*
EVELYN SELBIE ..... *Mary*
DORRIS DEANE ..... *Nanette*
ALBERT S. LLOYD ..... *Hops*
GEORGE KUWA ..... *Kito*

### Her Gilded Cage
PARAMOUNT.

GLORIA SWANSON .... *Susanne Petitfils*
DAVID POWELL ..... *Arnold Pell*
HARRISON FORD ..... *Larry Pell*
ANNE CORNWALL .. *Jacqueline Petitfils*
WALTER HIERS ..... *T. Charles Walton*
CHARLES A. STEVENSON..*Gaston Petitfils*

### Isle of Lost Ships, The
FIRST NATIONAL.

ANNA Q. NILSSON .... *Dorothy Fairfax*
MILTON SILLS ..... *Frank Howard*
FRANK CAMPEAU .... *Detective Jackson*
WALTER LONG ..... *Peter Forbes*
BERT WOODRUFF ..... *Patrick Joyce*
AGGIE HERRING ..... *Mother Joyce*
HERSHALL MAYALL ..... *Captain Clark*

### Little Old New York
GOLDWYN.

MARION DAVIES..... *Patricia O'Day* / *Patrick O'Day*
J. M. KERRIGAN *John O'Day, the father*
HARRISON FORD ..... *Larry Delaven*
COURTENAY FOOTE ..... *Robert Fulton*
MAHLON HAMILTON ..*Washington Irving*
NORVAL KEEDWELL ..*Fitz Green Hallock*
GEORGE BARRAUD ..... *Henry Beevort*
SAM HARDY ..... *Cornelius Vanderbilt*
ANDREW DILLON ..... *John Jacob Astor*
RILEY HATCH ..... *Mr. De Puyster*
CHARLES KENNEDY ..... *Reilly, Larry's servant*
SPENCER CHARTERS *Bunny, the night watchman*
HARRY WATSON .... *Bully Boy Brewster*
LOUIS WOLHEIM .... *The Hoboken Terror*
CHAS. JUDELS ..... *Delmonico*
GYPSY O'BRIEN .... *Ariana De Puyster*
MARY KENNEDY ..... *Betty Schuyler*
ELIZABETH MURRAY .... *Rachel Brewster*
THOMAS FINDLAY *Chancellor Livingston*
MARIE R. BURKE ..... *Mrs. Schuyler*

### Manslaughter
PARAMOUNT. *From the novel by Alice Duer Wilson.*

THOMAS MEIGHAN .... *Daniel O'Bannon*
LEATRICE JOY ..... *Lydia Thorne*
LOIS WILSON ..... *Evans, her maid*
JOHN MILTERN .... *Gov. Stephen Albee*
GEORGE FAWCETT ..... *Judge Homans*
JULIA FAYE ..... *Mrs. Drummond*
EDYTHE CHAPMAN .... *Adeline Bennett*
JACK MOWER .. *Drummond, a policeman*
DOROTHY CUMMINGS ..*Eleanor Bellington*
CASSON FERGUSON ..... *Bobby Dorset*
MICKY MOORE ..... *Dicky Evans*
JAMES NEILL ..... *Butler*
SYLVIA ASHTON ..... *Prison Matron*
RAYMOND HATTON.....*Brown*

### Merry-Go-Round
UNIVERSAL.

NORMAN KERRY *Count Franz Maxmillian von Hohenegg*
MARY PHILBIN ..... *Agnes Urban*
CAESARE GRAVINA .... *Sylvester Urban*
EDITH YORKE ..... *Ursula Urban*
GEORGE HACKATHORNE .. *Bartholomew Gruber*
GEORGE SIEGMANN ..... *Shani Huber*
DALE FULLER ..... *Marianka Huber*
LILLIAN SYLVESTER.....*Mrs. Aurora Rossreiter*
SPOTTISWOODE AITKEN.. *Minister of War*
DOROTHY WALLACE .. *Komtesse Gisella von Steinbrueck*
AL EDMUNDSON .... *Nepomuck Navrital*
CAPT. ALBERT CONTI .. *Rudi, Baron von Leightsinn*
CHARLES L. KING .... *Nicki, Baron von Eubernut*
FENWICK OLIVER .... *Eitel, Prince Eitel Hogemut*
SIDNEY BRACY ..... *Gisella's Groom*
ANTON VAVERKA....*Emperor Franz Josef*
MAUDE GEORGE ..... *Madame Elvira*
HELEN BRONEAU ..... *Jane*
JANE SHERMAN ..... *Marie*

### Monte Cristo
FOX.

JOHN GILBERT *Edmond Dantes, Count of Monte Cristo*
ESTELLE TAYLOR ..... *Mercedes*
WM. V. MONG ..... *Caderousse*
ROBERT MCKIM ..... *De Villefort*
RALPH CLONINGER ..... *Fernand*
HARRY LONSDALE ..... *Elder Dantes*
AL FILSON ..... *Morrel*
ALBERT PRISCO ..... *Danglars*
VIRGINIA B. FAIRE ..... *Haidee*
GASTON GLASS ..... *Albert*
FRANCIS MACDONALD ..... *Benedetto*
GEORGE SIEGMANN .... *Luigi Vampa*
SPOTTISWOODE AITKEN ..... *Abbe*
RENEE ADOREE ..... *Eugenie Danglars*
MAUD GEORGE ..... *Madame Danglars*

### Moriarty

GOLDWYN. *From William Gillette's stage play founded on Sir Arthur Conan Doyle's stories.*

JOHN BARRYMORE .... *Sherlock Holmes*
GUSTAV VON SEYFFERTITZ .. *Professor Moriarty*
CAROL DEMPSTER ..... *Alice Faulkner*
ROLAND YOUNG ..... *Dr. Watson*
REGINALD DENNY ..... *Prince Alexis*
DAVID TORRENCE .... *Count von Stalburg*
PEGGY BAYFIELD ..... *Rose Faulkner*
ANDERS RANDOLF ..... *James Larrabee*
MARGARET KEMP ..... *Terese*
WILLIAM POWELL ..... *Forman Wells*
ROBERT SCHABLE ..... *Alf Bassick*
PERCY KNIGHT ..... *Sid Jones*
ROBERT FISCHER ..... *Otto*
LUMSDEN HARE ..... *Dr. Leighton*
LOUIS WOLHEIM ..... *Craigin*
JERRY DEVINE ..... *Billy*
JOHN WILLARD ..... *Inspector Gregson*
HEDDA HOPPER ..... *Madge Larrabee*

### Orphans of the Storm

D. W. GRIFFITH'S PRODUCTION. *Based on the stage play "The Orphans."*

LILLIAN GISH ..... *Henriette Girard*
DOROTHY GISH .. *Louise, the blind girl*
JOSEPH SCHILDKRAUT .... *Chevalier de Vaudrey*
MONTE BLUE ..... *Danton*
FRANK LOSEE ..... *Count de Linieres*
CATHERINE EMMETT *Countess de Linieres*
LESLIE KING ..... *Jacques Forget-Not*
LUCILLE LA VERNE .... *Mother Frochard*
SHELDON LEWIS ..... *Jacques Frochard*
FRANK PUGLIA ..... *Pierre Frochard*
CREIGHTON HALE ..... *Picard*
LEO KOLMER ..... *Louise XVI*
MORGAN WALLACE .. *Marquis de Praille*
SIDNEY HERBERT ..... *Robespierre*

### Paddy the Next Best Thing

GRAHAM-WILCOX PRODUCTION.

MAE MARSH ..... *Paddy*
LILLIAN DOUGLAS ..... *Eileen*
NINA BOUCICAULT ..... *Mrs. Blake*
MARIE AULT ..... *Mrs. Adair*
MILDRED EVELYN ..... *Doreen Blake*
HAIDEE WRIGHT, MARIE WRIGHT ..... *The Aunts*
DARBY FOSTER ..... *Lawrence Blake*
GEORGE K. ARTHUR ..... *Jack O'Hara*
SIR SIMEON STUART .... *General Adair*
BERNARD VAUGHAN ..... *Dr. Adair*
TOM COVENTRY ..... *Micky Doolan*

### Peg o' My Heart

METRO-GOLDWYN.

LAURETTE TAYLOR...*Margaret O'Connell, Peg*
MAHLON HAMILTON ....*Sir Gerald Adair, Jerry*
RUSSELL SIMPSON ..... *Jim O'Connell*
ETHEL GREY TERRY .... *Ethel Chichester*
NIGEL BARRIE ..... *Christian Brent*
LIONEL BELMORE ..... *Hawks*
VERA LEWIS ..... *Mrs. Chichester*
SIDNA BETH IVINS ...*Mrs. Jim O'Connell*
D. R. O. HATSWELL .. *Alaric Chichester*
AILEEN O'MALLEY ..... *Peg as a child*
FRED HUNTLY ..... *Butler*

### Pilgrim, The

FIRST NATIONAL. *Written and directed by Charlie Chaplin.*

CHARLIE CHAPLIN ..... *The Pilgrim*
EDNA PURVIANCE ..... *The Girl*
KITTY BRADBURY ..... *Her Mother*
MACK SWAIN ..... *The Deacon*
DASH LOYAL ..... *The Elder*
DINKY DEAR ..... *The Boy*
MAE WELLS ..... *The Mother*
SYDNEY CHAPLIN ..... *Her Husband*
CHUCK REISNER ..... *The Crook*

### Prisoner of Zenda, The

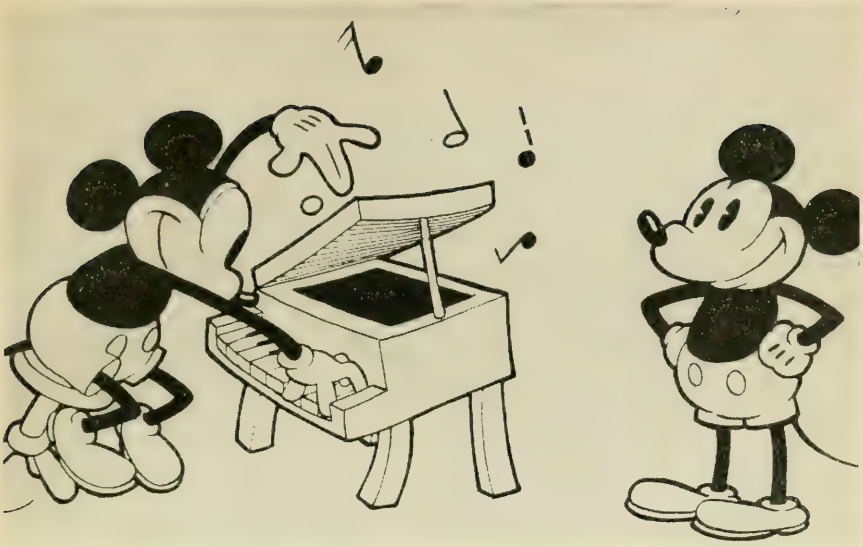
METRO-GOLDWYN. *From Edward Rose's stage version of Anthony Hope's novel.*

LEWIS STONE ..... *Rudolf Rassendyll, King Rudolf*
ALICE TERRY ..... *Princess Flavia*
ROBERT EDESON ..... *Colonel Sapt*
STUART HOLMES .. *Duke Michael, Black Michael*
RAMON NOVARRO .... *Rupert of Hentzau*
BARBARA LA MARR *Antoinette de Mauban*
EDWARD CONNELLY ..... *Marshal von Strakencz*
MALCOLM MCGREGOR .. *Count Fritz von Tarlenheim*
LOIS LEE ..... *Countess Helga*
THUR. FAIRFAX ..... *Bersonin*
AL JENNINGS ..... *De Gautet*
F. G. BECKER ..... *Detchard*
SNITZ EDWARDS ..... *Josef*
HARRY JONES ..... *Hans*

### Quincy Adams Sawyer

METRO-GOLDWYN.

JOHN BOWERS .....*Quincy Adams Sawyer*
BLANCHE SWEET ..... *Alice Pettengill*
LON CHANEY ..... *Obadiah Strout*
BARBARA LA MARR ..... *Lindy Lutnam*
ELMO LINCOLN ..... *Abner Stiles*
LOUISE FAZENDA ..... *Mandy Skinner*
JOSEPH DOWLING .... *Nathaniel Sawyer*
CLAIRE MCDOWELL ..... *Mrs. Putnam*
EDWARD CONNELLY .. *Deacon Pettengill*
JUNE ELVIDGE ..... *Betsy Ann Ross*
VICTOR POTEL ..... *Hiram Maxwell*
GALE HENRY ..... *Semanthy*
HANK MANN ..... *Ben Bates*
KATE LESTER ..... *Mrs. Sawyer*
BILLY FRANEY ..... *Bob Wood*

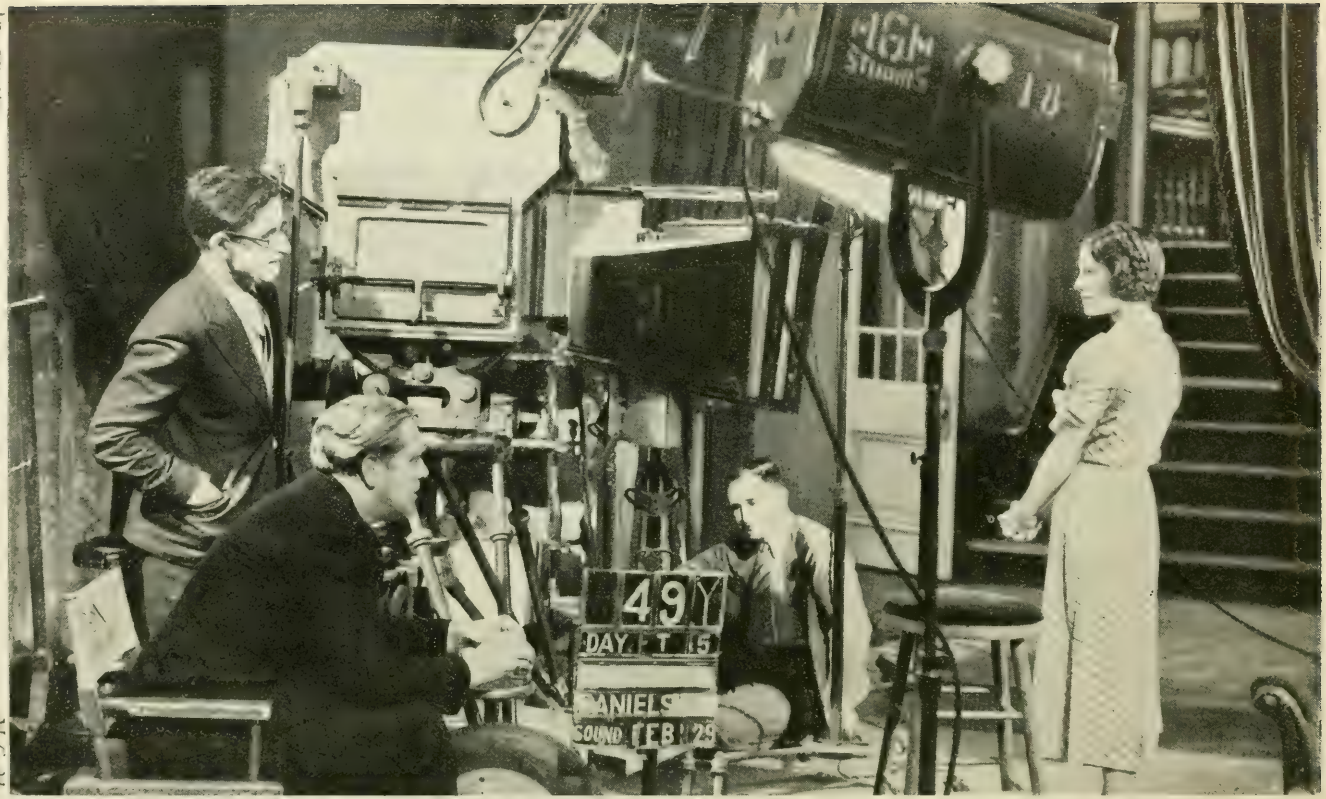


Mickey (Immortal) Mouse.

PLATE 37

An artist working on a cartoon film.

PLATE 38




ROBERT Z. LEONARD directing NORMA SHEARER at Culver City. Note in foreground Number Board, which is held up at the beginning of each "shot" to indicate to the cutting department its position in the finished film.

M G M

PLATE 39

Paramount

A lavish outdoor set used by Cecile B. De Mille in making *The Sign of the Cross.*

PLATE 40 *M.G.M.*

MAX FACTOR, Hollywood's greatest beauty expert, with JEAN HARLOW

### Safety Last
W. & F.

HAROLD LLOYD ..... *The Boy*
MILDRED DAVIS ..... *The Girl*
BILL STROTHER ..... *The Pal*
NOAH YOUNG ..... *The Law*
WESTCOTT B. CLARKE .. *The Floorwalker*
MICKEY DANIELS ..... *The Kid*
ANNA TOWNSEND ..... *The Grandma*

### Salome
UNITED ARTISTS. *From the story by Oscar Wilde.*

NAZIMOVA ..... *Salome*
ROSE DIONE ..... *Herodias*
MITCHELL LEWIS ..... *Herod*
NIGEL DE BRULIER ..... *Jokanaan*
EARL SCHENCK ..... *Young Syrian*
ARTHUR JASMINA ..... *A Page*
FREDERICK PETERS ..... *Naaman, the Executioner*
LUIS DUMAR ..... *Tigellinus*

### Sheik, The
PARAMOUNT. *From the novel by E. M. Hull.*

AGNES AYRES ..... *Diana Mayo*
RUDOLPH VALENTINO *Sheik Ahmed Ben Hassan*
WALTER LONG ..... *Omair*
ADOLPHE MENJOU .... *Raoul de Saint Hubert*
LUCIEN LITTLEFIELD ..... *Gaston*
GEORGE WAGGNER ..... *Youssef*
PATSY RUTH MILLER ..... *Slave Girl*
F. R. BUTLER ..... *Sir Aubrey Mayo*

### Souls For Sale
METRO-GOLDWYN. *Director: Rupert Hughes.*

ELEANOR BOARDMAN .. *Remember Seddon*
MAE BUSCH .... *Robina Teele, a star*
BARBARA LA MARR....*Leva Lemaire, a vampire*
RICHARD DIX *Frank Claymore, a director*
FRANK MAYO ..... *Tom Holby, a star*
LEW CODY ..... *Owen Scudder*
AILEEN PRINGLE ..... *Lady Jane*
EVE SOTHERN ..... *Velma Slade*
SYLVIA ASHTON ..... *Tiny Tillie*
ARTHUR HOYT.... *Jimmy Leland, first cameraman*
RUSH HUGHES ..... *Second cameraman*
DAVID IMBODEN .... *Caxon, an author*
ROY ATWELL....*Arthur Tirrey, casting director*
WILLIAM ORLAMOND .. *Lord Fryingham*
FORREST ROBINSON.. *Rev. John Steddon*
EDITHE YORKE ..... *Mrs. Steddon*
WILLIAM HAINES.. *Pinkey, asst. director*
JACK RICHARDSON ..... *Evarts, a heavy*
GEORGE MORGAN ..... *Spofford*
DALE FULLER ..... *Abigail Tweedy*
SNITZ EDWARDS ..... *Komikal Kale*

### Tess of the Storm Country
UNITED ARTISTS.

MARY PICKFORD ..... *Tessibel Skinner*
LLOYD HUGHES ..... *Frederick Graves*
GLORIA HOPE ..... *Teola Graves*
DAVID TORRENCE ..... *Elias Graves*
FORREST ROBINSON .... *Daddy Skinner*
JEAN HERSHOLT ..... *Don Lotta*
DANNY HOY ..... *Ezra Longman*
ROBERT RUSSELL ..... *Dan Jordan*
GUS SAVILLE ..... *Old Man Longman*
MME. DE BODAMERE ..... *Mrs. Longman*

### This Freedom
IDEAL. *From A. S. M. Hutchinson's novel.*

FAY COMPTON ..... *Rosalie Aubyn*
CLIVE BROOK ..... *Harry Occleve*
FEWLASS LLEWELLYN ..*The Rev. Harold Aubyn*
ADELINE HAYDEN-COFFIN .. *Mrs. Aubyn*
BUNTY FOSSE ..... *Rosalie, aged 6*
JOAN MAUDE ..... *Hilda*
FAITH GARDEN ..... *Flora*
PERCY FIELD ..... *Harold*
MICKY BRANTFORD ..... *Robert*
GLADYS HAMER .... *Gertrude, the maid*
GLADYS HAMILTON ..... *Aunt Belle*
CHARLES VANE ..... *Uncle Pyke*
JULIE HARTLEY-MILBURN .... *Laetitia, their daughter*
ATHENE SEYLER .. *Miss Keggs, "Keggo"*
MYDDLETON EVANS ..... *Mr. Sturgiss*
ROBERT ENGLISH ..... *Mr. Field*
MAURICE HOPKINS ..... *Huggo, aged 8*
JOHN STUART ..... *Huggo, grown up*

### Tol'able David
INSPIRATION PICTURES. *Director: Henry King. From the short story by Joseph Hergesheimer.*

RICHARD BARTHELMESS *David Kinemon*
WARNER RICHMOND .... *Allen Kinemon*
EDMUND GURNEY ..... *Hunter Kinemon*
LAWRENCE EDDINGER .. *Senator Gault*
FORREST ROBINSON .. *Grandpa Hatburn*
ERNEST TORRENCE ..... *Luke Hatburn*
WALTER P. LEWIS .... *Iscah Hatburn*
RALPH YEARSLEY ..... *Saul Hatburn*
HARRY HALLAM ..... *The Doctor*
MARION ABBOTT ..... *Mother Kinemon*
PATTERSON DIAL ..... *Rose Kinemon*
GLADYS HULETTE ..... *Esther Hatburn*
LASSIE ..... *Racket*

### Under Two Flags
UNIVERSAL. *From the novel by Ouida.*

PRISCILLA DEAN ..... *Cigarette*
JAMES KIRKWOOD ..... *Corporal Victor*
JOHN DAVIDSON ..... *Sheik*
STUART HOLMES .. *Marquis de Chateuroy*
ETHEL GREY TERRY .. *Princess Corona*
ROBERT MACK ..... *Rake*
BURTON LAW ..... *Sheik's Aide*
ALBERT POLLET ..... *Captain Tollaire*

### Vanity Fair

HUGO-BALLIN PRODUCTION. *From the novel by W. M. Thackeray.*

MABEL BALLIN ..... *Rebecca Sharp*
HOBART BOSWORTH ..... *Lord Steyne*
GEORGE WALSH ..... *Rawdon Crawley*
EARLE FOXE ..... *Capt. Wm. Dobbin*
HARRISON FORD ..... *George Osborne*
ELEANOR BOARDMAN .... *Amelia Sedley*
WILLARD LOUIS ..... *Joseph Sedley*
LAURA LA VARNIE..... *Miss Crawley*
WILLIAM HUMPHREYS ..... *Mr. Sedley*
ROBERT MACK ..... *Sir Pitt Crawley*
TEMPE PIGOTT ..... *Mrs. Sedley*
JAMES MARCUS ..... *Old Osborne*
DORCAS MATTHEWS ..... *Lady Jane*
EUGENE ACKER ..... *Max*
EDDIE JONES ..... *Fritz*
ROSE GORE ..... *Jemima Pinkerton*
MRS. A. NEWTON ..... *Miss Pinkerton*
LAURA POLLARD ..... *Mrs. Tinker*
SADIE GORDON ..... *Miss Firkins*
GEORGIA SHERART ..... *Miss Briggs*
PAT CALHOUN ..... *Mr. Quill*
LEO WHITE ..... *Isadore*
B. HYMAN ..... *Mr. Moss*
OTTO LEDERER ..... *Mr. Bloom*
FRANK HAYES ..... *Mr. Wenham*
JOHN MCKINNON .... *Capt. Mackmurdo*
LES BATES ..... *Mr. Sharp*
KATHLEEN CHAMBERS ..... *Mrs. Sharp*
OTTO MATIESEN ..... *Napoleon*

### Virgin Queen, The

STUART BLACKTON PRODUCTION.

LADY DIANA MANNERS *The Virgin Queen*
CARLYLE BLACKWELL *Lord Robert Dudley*
MAISIE FISHER.. *Mary, Queen of Scots*
HUBERT CARTER .. *Sir William Cecil*
WALTER TENNYSON .. *Viscount Hereford*
A. B. IMESON ..... *Borghese*
WILLIAM LUFF ..... *Bishop de Quadra*
NORMA WHALLEY .... *Countess of Lennox*
LIONEL D'ARAGON*Earl of Northumberland*
MARIAN BLACKTON ..... *Mary Arundel*
VIOLET VIRGINIA BLACKTON .... *Lettice Knollys*
TOM HESELWOOD .. *Prestal the Astrologer*
BERNARD DUDLEY ..... *Arthur Pole*

### Voice From the Minaret, The

FIRST NATIONAL.

NORMA TALMADGE .... *Lady Adrienne Carlyle*
EUGENE O'BRIEN ..... *Andrew Fabian*
EDWIN STEVENS .. *Lord Leslie Carlyle*
WINTER HALL ..... *Bishop Ellsworth*
CARL GERARD ..... *Stanhope Barry*
CLAIRE DU BREY .. *Countess La Fontaine*
LILLIAN LAWRENCE ..... *Lady Gilbert*
ALBERT PRESCO ..... *Seleim*

### Wandering Jew, The

STOLL. *From E. Temple Thurston's famous play.*

MATHESON LANG ..... *Matathias*
HUTIN BRITTON ..... *Judith*
WINIFRED IZARD ..... *Rachel*
FLORENCE SAUNDERS ..... *Joanne*
HUBERT CARTER ..... *The Ruler*
LIONEL D'ARAGON ..... *Raymond*
MALVINA LONGFELLOW .... *Gianella*
SHAYLE GARDNER ..... *Pietro*
LEWIS GILBERT ..... *Mario*
ISOBEL ELSOM ..... *Olalla*
GORDON HOPKIRK ..... *Olalla's lover*
HECTOR ABBAS ..... *Zapportas*
LOUISE CONTI ..... *Maria*
FRED RAYNHAM ..... *Grand Inquisitor*
JERROLD ROBERTSHAW ..... *Texada*

### Wee MacGreegor's Sweetheart

WELSH-PEARSON.

BETTY BALFOUR ..... *Christina*
BUNTY FOSSE ..... *Ditto, aged 7*
M. A. WETHERELL ..... *John Robinson*
LILLIAN CHRISTINE .... *Lizzie Robinson*
MABEL ARCHDALL ..... *Aunt Purdie*
BRYAN POWLEY ..... *Uncle Purdie*
MINNA GREY ..... *Aunt Mary Purvis*
CYRIL PERCIVAL ..... *Uncle Baldwin*
DENTON THOMPSON .... *Wullie Thomson*
NORA SWINBURNE ..... *Jessie Mary*
MARIE AULT ..... *Miss Tod*
DONALD MACARDLE ..... *MacGreegor*

### Where the Pavement Ends

METRO-GOLDWYN. *Director: Rex Ingram. Adapted from the story "The Passion Vine," by John Russell.*

EDWARD CONNELLY .... *Pastor Spencer*
ALICE TERRY .... *Matilda, his daughter*
RAMON NOVARRO ..... *Motauri*
HARRY T. MOREY .. *Captain Hull Gregson*
JOHN GEORGE .. *Napuka Joe, his servant*

### Within the Law

FIRST NATIONAL. *From the play by Bayard Veiller.*

NORMA TALMADGE ..... *Mary Turner*
LEW CODY ..... *Joe Carson*
JACK MULHALL ..... *Dick Gilder*
EILEEN PERCY ..... *Aggie Lynch*
JOSEPH KILGOUR ..... *Edward Gilder*
ARTHUR S. HULL ..... *Demarest*
HELEN FERGUSON ..... *Helen Morris*
LINCOLN PLUMMER ..... *Cassidy*
THOMAS RICKETTS .... *General Hastings*
LIONEL BELMORE ..... *Irwin*
WARDE CRANE ..... *English Eddie*
EDDIE BOLAND ..... *Darcy*
CATHERINE MURPHY.. *Gilder's Secretary*
DE WITT JENNINGS..... *Burke*

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### Ambrose Applejohn's Adventure

METRO-GOLDWYN. *From the stage play by Walter Hackett.*

MATT MOORE ..... *Ambrose Applejohn*
ENID BENNETT ..... *Poppy Faire*
BARBARA LA MARR ..... *Anna Valeska*
ROBERT MCKIM ..... *Borolsky*
MATHILDE BRUNDAGE ..... *Mrs. Agatha Whatacombe*
EMILY FITZROY .. *Mrs. Horace Pengard*
OTTO HOFFMAN ..... *Horace Pengard*
THOMAS RICKETTS ..... *Lush*

### Ashes of Vengeance

FIRST NATIONAL.

NORMA TALMADGE.... *Yeoland de Breux*
CONWAY TEARLE .... *Rupert de Vrieac*
COURTENAY FOOTE .. *Comte de la Roche*
BETTY FRANCISCO .. *Margot de Vainceoire*
CLAIRE MCDOWELL ..... *Margot's Aunt*
WALLACE BEERY ..... *Duc de Tours*
JOSEPHINE CROWELL *Catherine de Medici*
JAMES COOLEY ..... *Paul*
ANDRE BERANGER.....*King Charles IX.*
BOYD IRWIN ..... *Duc de Guise*
WINTER HALL ..... *Bishop*
WILLIAM CLIFFORD ..... *Andre*
MURDOCK MACQUARRIE ..... *Carlotte*
JEANNE CARPENTER ..... *Anne*
HOWARD TRUESDELL .. *Vicomte de Briege*
FORREST ROBINSON ..... *Father Paul*
KENNETH GIBSON ..... *Phillippe*
HECTOR V. SARNO ..... *Gallon*
EARL SCHENCK ..... *Blair*
CARMEN PHILLIPS ..... *Marie*
RUSH HUGHES ..... *Soldier Boy*
MARY MCALLISTER ..... *Denise*
LUCY BEAUMONT ..... *Charlotte*
FRANK LEIGH ..... *Lupi*

### Beau Brummel

WARNER.

JOHN BARRYMORE *George Bryan Brummel*
MARY ASTOR .... *Lady Margery Alvanley*
WILLARD LOUIS .. *George, Prince of Wales*
IRENE RICH ..... *Frederica Charlotte, Duchess of York*
ALEC. B. FRANCIS ..... *Mortimer*
CARMEL MYERS .... *Lady Hester Stanhope*
WILLIAM HUMPHREYS .. *Lord Alvanley*
RICHARD TUCKER ..... *Lord Stanhope*
ANDRE BERANGER ..... *Lord Byron*
CLAIRE DE LOREZ ..... *Lady Manly*
MICHAEL DARK ..... *Lord Manly*
TEMPLAR SAXE ..... *Desmond Wertham*
CLARISSA SELWYNNE .... *Mrs. Wertham*
JAMES A. MARCUS .. *Snodgrass, an English Innkeeper*
BETTY BRICE ..... *Mrs. Snodgrass*
ROLAND RUSHTON ..... *Mr. Abrahams*
JOHN J. RICHARDSON .. *" Poodle " Byng*

### Beloved Vagabond, The

ASTRA-NATIONAL. *From the novel by W. J. Locke.*

CARLYLE BLACKWELL { *Gaston de Merac* / *Paragot*
PHYLLIS TITMUSS .... *Joana Rushworth*
OWEN ROUGHWOOD .... *Comte Alphonse de Verneuil*
ALFRED WOODS ..... *Simon Rushwood*
EMILIE NICHOL ..... *Mrs. Rushwood*
MADGE STUART ..... *Blanquette*
ALBERT CHASE ..... *Asticott*
MRS. HUBERT WILLIS .... *Mrs. Dubosc*
HUBERT CARTER .....*Mr. Dubosc*
SYDNEY FAIRBROTHER ..... *Mrs. Smith*
ERNEST HILLIARD ..... *Major Walters*
CAMERON CARR ..... *Bradshaw*
IRENE TRIPOD ..... *Mme. Boin*

### Black Oxen

FIRST NATIONAL. *From Gertrude Atherton's sensational novel.*

CORINNE GRIFFITH .. *Madame Zatianny and also Mary Ogden*
CONWAY TEARLE ..... *Lee Clavering*
THOMAS RICKETTS .. *Charles Dinwiddie*
THOMAS S. GUISE .... *Judge Gavin Tren*
CLARA BOW ..... *Janet Oglethorpe*
KATE LESTER ..... *Jane Oglethorpe*
HARRY MESTAYER .... *James Oglethorpe*
LINCOLN STEDMAN ..... *Donnie Ferris*
CLAIRE MCDOWELL ..... *Agnes Trevor*
ALAN HALE ..... *Prince Hohenhauer*
CLARISSA SELWYNNE ..... *Gora Dwight*
CARMELITA GERAGHTY .. *Anna Goodrich*

### Bright Shawl, The

FIRST NATIONAL. *From the story by Joseph Hergesheimer.*

DOROTHY GISH ..... *La Clavel*
RICHARD BARTHELMESS *Charles Abbott*
ANDRE BERANGER ..... *Andres Escobar*
E. G. ROBINSON ..... *Domingo Escobar*
MARGARET SEDDON .. *Carmencita Escobar*
MARY ASTOR ..... *Narcissa Escobar*
LUIS ALBERNI ..... *Vincente Escobar*
ANDERS RANDOLF .... *Cesar Y. Santacilla*
WILLIAM POWELL..... *Caspar de Vaca*
JETTA GOUDAL ..... *La Pilar*
GEORGE HUMBERT .... *Jaime Quintara*

### Claude Duval

GAUMONT.

NIGEL BARRIE ..... *Claude Duval*
FAY COMPTON ..... *Frances, Duchess of Brentleigh*
CHAS. ASHTON ..... *Tom Crisp*
DORINEA SHIRLEY ..... *Moll Crisp*
BETTY FAIRE ..... *Lady Anne*

STELLA ST. AUDRIE ..... *Mrs. Crisp*
HUGH MILLER ..... *Lionel, Lord Malyn*
JAMES LINDSAY *The Duke of Brentleigh*
A. B. IMESON ..... *Lord Chesterton*
JAMES KNIGHT ..... *Captain Craddock*
TOM COVENTRY ..... *Innkeeper Crisp*

### Comin' Thro' the Rye

HEPWORTH. *From the story by Helen Mathers.*
ALMA TAYLOR ..... *Helen Adair*
JAMES CAREW ..... *Colonel Adair*
SHAYLE GARDNER ..... *Paul Vasher*
GWYNNE HERBERT ..... *Mrs. Adair*
EILEEN DENNES ..... *Sylvia Fleming*
HENRY VIBART ..... *Mr. Tempest*
FRANCIS LISTER ..... *Dick Fellows*
RALPH FORBES ..... *George Tempest*
JOHN MACANDREWS..... *Simpkins*
MARGOT ARMSTRONG ..... *Alice Adair*
NANCY PRICE ..... *Mrs. Titmouse*
CHRISTINE RAYNER ..... *Jane Peach*

### Covered Wagon, The

PARAMOUNT. *From the novel by Emerson Hough.*
J. WARREN KERRIGAN ..... *Will Banion*
LOIS WILSON ..... *Molly Wingate*
ALAN HALE ..... *Sam Woodhull*
CHARLES OGLE ..... *Mr. Wingate*
ETHEL WALES ..... *Mrs. Wingate*
ERNEST TORRENCE ..... *Jackson*
TULLY MARSHALL ..... *Bridger*
GUY OLIVER ..... *Dunston*
JOHNNY FOX ..... *Jed Wingate*

### Dark Secrets

PARAMOUNT.
DOROTHY DALTON ..... *Ruth Rutherford*
ROBERT ELLIS ..... *Lord Wallington*
JOSE RUBEN ..... *Dr. Mohammed Ali*
ELLEN CASSIDY ..... *Mildred Rice*
PAT HARTIGAN ..... *Biskra*
WARREN COOK ..... *Dr. Case*

### Enemies of Women

PARAMOUNT. *From the novel by Vicente Blasco Ibanez.*
LIONEL BARRYMORE .. *Prince Lubimoff*
ALMA RUBENS ..... *Alicia*
PEDRO DE CORDOBA ..... *Atilio Castro*
GARETH HUGHES ..... *Spadoni*
GLADYS HULETTE ..... *Vittoria*
WILLIAM H. THOMPSON .. *Colonel Marcos*
WILLIAM COLLIER (Jnr.) ..... *Gaston*
MARIO MAJERONI ..... *Duke de Delille*
BETTY BOUTON ..... *Alicia's Maid*
MADAME JEAN BRINDEAU .... *Madame Spadoni*
IVAN LINOW ..... *Terrorist*
PAUL PANZER ..... *Cossack*

### Eternal City, The

GEORGE FITZMAURICE PRODUCTION. *From the novel by Sir Hall Caine.*
BARBARA LA MARR ..... *Donna Roma*
LIONEL BARRYMORE ..... *Baron Bonelli*
BERT LYTELL ..... *David Rossi*
RICHARD BENNETT ..... *Bruno*
MONTAGU LOVE ..... *Minghelli*

### Fighting Blade, The

FIRST NATIONAL
RICHARD BARTHELMESS ..... *Karl Van Kerstenbroock*
LEE BAKER ..... *Earl of Staversham*
MORGAN WALLACE .. *Lord Robert Erisey*
BRADLEY BARKER ..... *Watt Musgrove*
FREDERICK BURTON .... *Oliver Cromwell*
STUART SAGE ..... *Viscount Carisford*
PHILIP TEAD..... *Lord Trevor*
WALTER HORTON ..... *Bob Ayskew*
DOROTHY MACKAILL..*Thomsine Musgrove*
ALLYN KING ..... *Charlotte Musgrove*
MARCIA HARRIS ..... *Joan Laycock*

### Gold Diggers, The

DAVID BELASCO PRODUCTION. *Director: Harry Beaumont. From the stage play by Avery Hopwood.*
HOPE HAMPTON ..... *Jerry Lamar*
WYNDHAM STANDING ..... *Stephen Lee*
LOUISE FAZENDA ..... *Mabel Munroe*
GERTRUDE SHORT ..... *Topsy St. John*
ALEC FRANCIS ..... *James Blake*
JED PROUTY ..... *Barney Barnett*
ARITA GILLMAN ..... *Eleanor Boardman*
PEGGY BROWN .....*Trixie Andrews*
MARGARET SEDDON ..... *Mrs. Lamar*
JOHNNY HARRON .....*Wally Saunders*
ANN CORNWALL ..... *Violet Dayne*
EDNA TICHENOR ..... *Dolly Baxter*
FRANCES ROSS ..... *Gypsy Montrose*
MARIE PRADE ..... *Sadie*
LOUISE BEAUDET ..... *Cissie Gray*

### Green Goddess, The

METRO-GOLDWYN. *From the famous stage play by William Archer.*
GEORGE ARLISS ..... *The Rajah of Rukh*
ALICE JOYCE ..... *Lucilla Crespin*
DAVID POWELL ..... *Dr. Basil Traherne*
HARRY T. MOREY ..... *Major Crespin*
IVAN SIMPSON ..... *Watkins*
WILLIAM WORTHINGTON *The High Priest*
JETTA GOUDAL ..... *The Ayah*

### Grumpy

PARAMOUNT. *From the West End play by Horace Hodges and S. Wigney Percyval*
THEODORE ROBERTS .. *Andrew Bullivant, Grumpy*
MAY MCAVOY ..... *Virginia Bullivant*
CONRAD NAGEL ..... *Ernest Heron*

CASSON FERGUSON *T. Chamberlain Jarvis*
CHARLES FRENCH ..... *Mark Stone*
BERNICE FRANK ..... *Susan*
BERTRAM JOHNS .....*Jarvis's Valet*
CHARLES OGLE ..... *Ruddock*

### Henry, King of Navarre

STOLL.

H. HUMBERTSON WRIGHT....*Charles IX, half-crazed King of France*
MATHESON LANG .... *Henry of Navarre*
HARRY AGAR-LYONS .. *Pierre, his faithful Esquire*
GLADYS JENNINGS .. *Marguerite de Valois, Charles' sister*
MADAME D'ESTERRE .. *Henry's mother*
STELLA ST. AUDRIE .. *Catherine de Medici, infamous mother of Charles*
HENRY VICTOR ..... *The Duke of Guise*

### Hunchback of Notre Dame, The

UNIVERSAL. *Director: Wallace Worsley. From Victor Hugo's masterpiece.*
LON CHANEY ..... *Quasimodo*
PATSY RUTH MILLER ..... *Esmeralda*
NORMAN KERRY..*Phoebus de Chateaupers*
KATE LESTER .. *Madame de Gondelaurier*
WINIFRED BRYSON ..... *Fleur de Lys*
NIGEL DE BRULIER ..... *Dom Claude*
BRANDON HURST ..... *Jehan*
ERNEST TORRENCE ..... *Clopin*
TULLY MARSHALL ..... *King Louis XI*
HARRY VON METER .... *Mons. Neufchatel*
RAYMOND HATTON ..... *Gringoire*
NICK DE RUIZ ..... *Mons. le Torteru*
EULALIE JENSEN ..... *Marie*
GLADYS BROCKWELL .... *Sister Gudule*

### If Winter Comes

FOX. *Director: Harry Millarde. From the novel by A.S.M. Hutchinson.*
PERCY MARMONT ..... *Mark Sabre*
ANN FORREST ..... *Nona*
RAYMOND BLOOMER ..... *Lord Tybar*
RILEY HATCH .... *Rev. Sebastian Fortune*
GLADYS LESLIE ..... *Effie Bright*
SIDNEY HERBERT ..... *Twyning*
MARGARET FIELDING ..... *Mabel Sabre*
GEORGE PELZER ..... *Old Bright*
DOROTHY ALLEN ..... *High Jinks*
ELEANOR DANIELS ..... *Low Jinks*
RUSSELL SEDGWICK ..... *Young Perch*
MRS. EUGENE WOODWARD .. *Mrs. Perch*

### Impossible Mrs. Bellew, The

PARAMOUNT.

GLORIA SWANSON, ..... *Betty Bellew*
ROBERT CAIN ..... *Lance Bellew*
CONRAD NAGEL ..... *Stanley Hobart*
RICHARD WAYNE .....*Jerry Woodruff*
FRANK ELLIOTT *Grand Duke Rostoy de Varnak*
GERTRUDE ASTOR ..... *Alice Granville*
JUNE ELVIDGE ..... *Naomi Templeton*
MICKY MOORE ..... *Lance Bellew, aged 4*
PAT MOORE ..... *ditto aged 6*
HELEN DUNBAR ..... *Aunt Agatha*
ARTHUR HULL ..... *Horace Porter*
CLARENCE BURTON ..... *Detective*

### Monsieur Beaucaire

PARAMOUNT. *From the novel by Booth Tarkington, and the play by him and Evelyn Greenleaf Sutherland.*
RUDOLPH VALENTINO ..*Duke De Chartres (Monsieur Beaucaire)*
BEBE DANIELS ..... *Princess Henriette*
LOIS WILSON .... *Queen Marie of France*
DORIS KENYON ..... *Lady Mary*
LOWELL SHERMAN .. *King Louis XV of France*
PAULETTE DU VAL .. *Madame Pompadour*
JOHN DAVIDSON ..... *Richelieu*
OSWALD YORKE ..... *Miropoix*
FLORA FINCH .. *Duchess de Montmorency*
LEWIS WALLER ..... *Francois*
IAN MACLAREN ..... *Duke of Winterset*
FRANK SHANNON ..... *Badger*
MAURICE COLBOURNE .... *John Molyneau*
H. COOPER CLIFFE ..... *Beau Nash*
DOWNING CLARKE .. *Lord Chesterfield*
YVONNE HUGHES .. *Duchess de Flauhault*
HARRY LEE ..... *Voltaire*
FLORENCE O'DENISHAWN .... *Colombine*

### Nibelungs, The

U.F.A.—DECLA. *Director: Fritz Lang.*
PAUL RICHTER ..... *Siegfried*
MARGARET SCHOEN.....*Kriemhild*
THEODOR LOOS ..... *Gunther*
HANNA RALPH ..... *Brunhilda*
GERTRUDE ARNOLD ..... *Ute*
H. A. SCHLETTOW ..... *Hagen*
GEORGE JOHN ..... *Mime*
BERNHARD GOETZKE ..... *Volker*
GEORGE JOHN ..... *Alberich*

### Penrod and Sam

FIRST NATIONAL. *From the story by Booth Tarkington.*
BEN ALEXANDER ..... *Penrod Schofield*
JOE BUTTERWORTH .... *Sam Williams*
BUDDY MESSINGER ..... *Rodney Bitts*
NEWTON HALL .....*Georgie Bassett*
GERTRUDE MESSINGER .... *Marjorie Jones*
JOE MCCRAY ..... *Herman*
GENE JACKSON ..... *Verman*
ROCKLIFFE FELLOWS .. *Father Schofield*
GLADYS BROCKWELL .... *Mother Schofield*
MARY PHILBIN .... *Margaret Schofield*
GARETH HUGHES .... *Robert Williams*
WM. V. MONG ..... *Deacon Bitts*
BOBBIE GORDON ..... *Maurice Levy*
CAMEO ..... *Duke, Penrod's dog*

### Ponjola

FIRST NATIONAL. *From Cynthia Stockley's novel.*

ANNA Q. NILSSON ..... *Desmond*
JAMES KIRKWOOD ..... *Lundi Druro*
TULLY MARSHALL ..... *Count Blauhimel*
JOSEPH KILGOUR ..... *Conrad Lypiatt*
BERNARD RANDALL ..... *Eric Luff*
RUTH CLIFFORD ..... *Gay Lypiatt*
CLAIRE DU BREY ..... *Ludhia Luff*
CLAIRE MCDOWELL ..... *Mrs. Hope*

### Richard the Lion-Hearted

FIRST NATIONAL. *From Sir Walter Scott's novel, "The Talisman."*

WALLACE BEERY .... *King Richard, The Lion-Hearted*
CHARLES GERRARD ..... *Sultan Saladin*
KATHLEEN CLIFFORD .. *Queen Berengaria*
MARGUERITE DE LA MOTTE .. *Lady Edith Plantaganet*
JOHN BOWERS .... *Sir Kenneth, Knight of the Leopard*
CLARENCE GELDERT .... *Sir Conrad de Montserrat*
WILBUR HIGBY .... *Sir Thomas DeVaux*
TULLY MARSHALL ..... *The Hermit*
MELBOURNE MCDOWELL .... *The Bishop of Tyre*

### Robin Hood

UNITED ARTISTS.

DOUGLAS FAIRBANKS .... *The Earl of Huntingdon, afterwards Robin Hood*
WALLACE BEERY .... *Richard the Lion-Hearted*
SAM DE GRASSE ..... *Prince John*
ENID BENNETT .. *Lady Marian Fitzwalter*
PAUL DICKEY .... *Sir Guy of Gisbourne*
WILLIAM LOWERY .... *The High Sheriff of Nottingham*
ROY COULSON ..... *The King's Jester*
BILLIE BENNETT ..... *Lady Marian's Serving Woman*
MERRILL MCCORMICK .... } *Henchmen to*
WILSON BENGE ..... } *Prince John*
WILLARD LOUIS ..... *Friar Tuck*
ALAN HALE ..... *Little John*
MAINE GEARY ..... *Will Scarlett*
LLOYD TALMAN ..... *Alan-a-Dale*

### Romance of a Queen, The

METRO-GOLDWYN. *From Elinor Glyn's novel, "Three Weeks."*

AILEEN PRINGLE ..... *The Queen*
CONRAD NAGEL ..... *Paul Verdayne*
JOHN SAINPOLIS .... *King Constantine*
H. REEVES-SMITH .. *Sir Charles Verdayne*
HELEN DUNBAR ..... *Lady Henrietta*
STUART HOLMES ..... *Petrovich*
MITCHELL LEWIS ..... *Vassili*
ROBERT CAIN ..... *Verchoff*
JOAN STANDING ..... *Isabella*
NIGEL DE BRULIER ..... *Dmitry*
DALE FULLER ..... *Anna*
CLAIRE DE LOREZ ..... *Mitze*
GEORGE TUSTAIN .. *Captain of the Guards*

### Sally Bishop

STOLL. *From the novel by E. Temple Thurston.*

MARIE DORO ..... *Sally Bishop*
HENRY AINLEY ..... *John Trail*
MAIE HANBURY ..... *Mrs. Durlacher*
DALLAS CAIRNS ..... *Mr. Durlacher*
FLORENCE TURNER ..... *Janet*
A. BROMLEY DAVENPORT .. *The Landlord*
SYDNEY FAIRBROTHER .... *The Landlady*
STELLA ST. AUDRIE ..... *Mrs. Bishop*
MDLLE. VALIA ..... *Miss Standish Rowe*
H HUMBERSTON WRIGHT .... *The Judge*
MARY DIBLEY ..... *Mrs. Priestley*
GEORGE TURNER ..... *Arthur*
BUNTY FOSSE ..... *The Child*

### Scaramouche

METRO-GOLDWYN. *Director: Rex Ingram. From Rafael Sabatini's novel. Re-issued in 1929.*

RAMON NOVARRO .. *Andre-Louis Moreau*
ALICE TERRY ..... *Aline de Kercadiou*
LEWIS STONE..... *The Marquis de la Tour d'Azyr*
LLOYD INGRAHAM .. *Quintin de Kercardiou*
JULIA SWAYNE GORDON .... *The Countess Therese de Plougastel*
WILLIAM HUMPHREY .. *The Chevalier de Chabriliane*
OTTO MATIESEN .. *Phillipe de Vilmorin*
GEORGE SIEGMANN *Georges Jacques Danton*
BOWDITCH TURNER ..... *Le Chapelier*
JAMES MARCUS ..... *Challfau Binet*
EDITH ALLEN ..... *Climene Binet*
LYDIA YEAMANS TITUS .... *Madame Binet*
JOHN GEORGE ..... *Polichinelle*
NELSON MCDOWELL ... .... *Rhodomont*
DE GARCIA FUERBURG ..... *Maximilien Robespierre*
ROY COULSON ..... *Jean Paul Marat*
EDWIN ARGUS ..... *Louis XVI*
CLOTILDE DELANO .... *Marie Antoinette*
WILLARD LEE HALL *The King's Lieutenant*
NAPOLEON BONAPARTE .... *A Lieutenant of Artillery*
LORIMER JOHNSTON .... *Count Dupuye*
EDWARD CONNELLY .... *A Minister to the King*
HOWARD GAYE ..... *Viscount d'Albert*
J EDWIN BROWN ..... *Mons. Benoit*
CARRIE CLARK WARD .... *Madame Benoit*
EDWARD COXEN ..... *Jacques*

### Secrets

FIRST NATIONAL.

NORMA TALMADGE ..... *Mary Carlton*
EUGENE O'BRIEN ..... *John Carlton*
PATTERSON DIAL ..... *Susan*
EMILY FITZROY ..... *Mrs. Marlowe*
CLAIRE MCDOWELL .. *Elizabeth Canning*
FRANCIS FEENEY, GEORGE COWL } *John Carlton, Jnr.*
ALICE DAY ..... *Blanche Carlton*
HARVEY CLARK ..... *Bob*
CHARLES OGLE ..... *Dr. McGovern*
GEORGE NICHOLS .... *William Marlowe*
FRANK ELLIOTT ..... *Robert Carlton*
MARY GIRACI, CLARISSA SELWYNNE } *Audrey Carlton*
WINTER HALL .....*Dr. Arbuthnot*
FLORENCE WIX .... *Lady Lossington*
GERTRUDE ASTOR .... *Mrs. Mainwright*

### Shooting of Dan McGrew, The

METRO-GOLDWYN. *From the poem by Robert W. Service.*

BARBARA LA MARR .... *The Lady known as Lou*
LEW CODY .. *Dangerous Dan McGrew*
MAE BUSCH ..... *Flo Dupont*
PERCY MARMONT .... *Jim, Lou's husband*
MAX ASCHER ..... *Isador Burke*
FRED WARREN ..... *The Ragtime Kid*
GEORGE SIEGMANN ..... *Jake Hubbel*
NELSON MCDOWELL ..... *Sea Captain*
BERT SPROTTE ..... *Beachcomber*
HARRY LORRAINE ..... *An Actor*
EAGLE EYE ..... *Miguel*
MILLIE DAVENPORT .... *Mme. Renault*
INA ANSON ..... *A Dancer*
WILLIAM EUGENE ..... *The Purser*
PHILLIPE DE LACY ..... *Little Jim*

### Spoilers, The

METRO-GOLDWYN.

MILTON SILLS ..... *Roy Glennister*
ANNA Q. NILSSON ..... *Cherry Malotte*
BARBARA BEDFORD ..... *Helen Chester*
ROBERT EDESON ..... *Joe Dexter*
FORD STERLING .... *" Slapjack " Simms*
WALLACE MACDONALD .. *Broncho Kid*
NOAH BEERY ..... *Alex McNamara*
JOHN ELLIOT .....*Attorney Wheaton*
ROBERT MCKIM ..... *Struve*
TOM MCGUIRE ..... *Captain Stevens*
KATE PRICE ..... *Landlady*
ROCKLIFFE FELLOWS ..... *Matthews*
GORDON RUSSELL ..... *Burke*
LOUISE FAZENDA ..... *Tilly Nelson*
SAM DE GRASSE ..... *Judge Stillman*
ALBERT ROSCOE ..... *Mexico Mullins*
JACK CURTIS ..... *Bill Nolan*

### Temple of Venus, T he

FOX.

MARY PHILBIN ..... *Moira*
PHYLLIS HAVER ..... *Constance Lane*
DAVID BUTLER ..... *Nat Harper*
LEON BARRY ..... *Phil Greyson*
WILLIAM BOYD ..... *Stanley Dale*
WILLIAM WALLING ..... *Dennis Dean*
ALICE DAY ..... *Peggy*
MICKY MCBAIN ..... *Micky*

Immortals

CELESTE LEE ..... *Venus*
SENORITA CONSEULLA ..... *Thetis*
ROBERT CLINE ..... *Neptune*
MARILYNN BOYD ..... *Juno*
FRANK KELLER ..... *Jupiter*
LORRAINE EASTON ..... *Echo*

### Third Alarm, The

WARDOUR.

RALPH LEWIS.....*Dan M'Dowell*
JOHNNIE WALKER .... *Johnny M'Dowell*
VIRGINIA TRUE BOARDMAN ..... *Mother M'Dowell*
RICHARD MORRIS .... *Dr. Rutherford*
JOSEPHINE ADAIR ..... *Alice M'Dowell*
FRANKIE LEE ..... *Little Jimmie*
ELLA HALL ..... *June Rutherford*

### White Sister, The

INSPIRATION. *Director: Henry King.*

LILLIAN GISH ..... *Angela Chiaromonte*
RONALD COLMAN .. *Capt. Giovanni Severi*
GAIL KANE ..... *Marchesa di Mola*
J. BARNEY SHERRY *Monsignor Saracinesca*
CHARLES LANE .... *Prince Chiaromonte*
JULIETTE LA VIOLETTE .. *Madame Bernard*
SIG. SERENA ..... *Prof. Ugo Severi*
RAMON IBANEZ ..... *Count del Ferice*
ALFREDO MARTINELLI *Alfredo del Ferice*
CARLONI TALLI ..... *Mother Superior*
ANTONIO BARDA ..... *Alfredo's Tutor*
GUISEPPE PAVONI ..... *Archbishop*

### Woman of Paris, A

UNITED ARTISTS.

*Director: Charles Chaplin.*

EDNA PURVIANCE .... *Marie St. Clair*
ADOLPHE MENJOU ..... *Pierre Revel*
CARL MILLER ..... *John Millet*
LYDIA KNOTT ..... *His Mother*
CHARLES FRENCH ..... *His Father*
CLARENCE GELDERT .....*Marie's Father*
BETTY MORRISSEY ..... *Fifi*
MALVINA POLO ..... *Paulette*

### Woman to Woman

GRAHAM CUTTS PRODUCTION. *From the play by Michael Morton.*

BETTY COMPSON ..... *Deloryse*
CLIVE BROOK ..... *David Compton* / *David Anson-Pond*
JOSEPHINE EARLE .... *Mrs. Anson-Pond*
MARIE AULT ..... *Henrietta*
M. PETER ..... *Little Davy*

### Woman With Four Faces, The

PARAMOUNT. *From the story by Bayard Veiller.*

BETTY COMPSON .... *Elizabeth West*
RICHARD DIX ..... *Richard Templer*
GEORGE FAWCETT ..... *Judge Westcott*
THEODORE VON ELTZ .... *Jim Hartigan*
JOSEPH KILGOUR ..... *Judson Osgood*
GUY OLIVER ..... *Warden Cassidy*
GLADDEN JAMES ..... *The Boy*
EULALIE JENSEN ..... *The Mother*

### Yolanda

METRO-GOLDWYN.

MARION DAVIES ..... *Princess Mary of Burgundy, Yolanda*
LYN HARDING .... *Charles the Bold, Duke of Burgundy*
HOLBROOK BLINN ..... *King Louis XI*
MACLYN ARBUCKLE .... *Bishop La Balue*
JOHNNY DOOLEY .. *The Dauphin, Charles, Duke of Paris*
RALPH GRAVES .... *Maximilian of Styria*
IAN MACLAREN ..... *Campo Basso*
GUSTAV VON SEYFFERTITZ *Olivier le Daim*
THERESA MAXWELL CONOVER .. *Queen Margaret*
PAUL MCALLISTER .. *Count Jules d'Hymbercourt*
LEON ERROL ..... *Innkeeper*
MARY KENNEDY . *Antoinette Castleman*
THOMAS FINDLAY ..... *Castleman*
MARTIN FAUST ..... *Count Calli*
ARTHUR DONALDSON ..... *Lord Bishop*
ROY APPLEGATE ..... *Sir Karl de Pitti*

### Zaza

PARAMOUNT. *From the stage play by Pierre Berton and Charles Simon.*

GLORIA SWANSON ..... *Zaza*
H. B. WARNER ..... *Bernard Dufresne*
FERDINAND GOTTSCHALK .. *Duc de Brissac*
LUCILLE LA VERNE ..... *Aunt Rosa*
MARY THURMAN ..... *Florianne*
YVONNE HUGHES ..... *Zaza's Maid*
RILEY HATCH ..... *Rigault*
ROGER LYTTON ..... *Stage Manager*
IVAN LINOW ..... *Apache*

## 1925

### Abraham Lincoln

FIRST NATIONAL.

*Director: Philip Rosen.*

GEORGE BILLINGS....*Abraham Lincoln*
DANNY HOY.....*Abraham, aged 7*
RUTH CLIFFORD.....*Anne Rutledge*
NELL CRAIG.....*Mary Todd Lincoln*
IRENE HUNT ..... *Nancy Hanks Lincoln*
WESTCOTT B. CLARK..*Thomas Lincoln*
EDDIE BURNS.....*John McNeil*
PAT HARTIGAN.....*Jack Armstrong*
OTIS HARLAN .....*Denton Offut*
LOUISE FAZENDA..... *Sally*
WILLIAM HUMPHREY *Stephen A. Douglas*
EDDIE SUTHERLAND.....*William Scott*
WILLIAM MORAN.....*John Wilkes Booth*
WALTER ROGERS.....*General U.S. Grant*
JAMES WELCH....*General Robert E. Lee*
WILLIS MARKS.....*Secretary Seward*

### Arab, The

METRO-GOLDWYN. *From Edgar Selwyn's play.*

RAMON NOVARRO..... *Jamil*
ALICE TERRY.....*Mary Hilbert*
GERALD ROBERTSHAW.....*Dr. Hilbert*
MAXUDIAN ..... *The Governor*
COUNT DE LIMUR..... *Hossein*
ADELQUI MILLAR..... *Abdullah*
PAUL VERMOYAL..... *Iphraim*
JUSTA URIBE..... *Myrza*
GUISEPPE DE CAMPO..... *Selim*
PAUL FRANCESCI..... *Marmont*
ALEXANDRESCO ..... *Oulad Nile*

### Captain Blood

VITAGRAPH. *From the novel by Rafael Sabatini.*

J. WARREN KERRIGAN....*Captain Blood*
JEAN PAIGE.....*Arabella Bishop*
WILFRID NORTH.....*Colonel Bishop*
JAMES MORRISON.....*Jeremy Pitt*
CHARLOTTE MERRIAM.....*Mary Traill*
BERTRAM GRASSBY..... *Don Diego*
ALLAN FORREST.....*Lord Julian Wade*
TEMPLAR SAXE..... *Governor Steed*

HENRY BARROWS.....*Lord Willoughby*
OTTO MATIESEN.....*Judge Jeffreys*
OTIS HARLAN.....*Corliss*
JACK CURTIS..... *Wolverstone*
HENRY HEBERT.....*Captain Hobart*
ROBERT BOLDER *Admiral Van der Kuylen*

### Dorothy Vernon of Haddon Hall

UNITED ARTISTS.

MARY PICKFORD.....*Dorothy Vernon*
ANDERS RANDOLF.....*Sir George Vernon*
MARC MACDERMOTT..*Sir Malcolm Vernon*
MME. DAUMERY.....*Lady Vernon*
ALLAN FORREST.....*Sir John Manners*
WILFRED LUCAS.....*Earl of Rutland*
CLARE EAMES .....*Queen Elizabeth*
ESTELLE TAYLOR....*Mary, Queen of Scots*
COLIN KENNY..... *Dawson*
COURTENAY FOOTE....*Earl of Leicester*
LOTTIE PICKFORD FORREST *Jennie Faxton*

### For Sale

FIRST NATIONAL.

CLAIRE WINDSOR.....*Eleanor Bates*
ADOLPHE MENJOU.....*Joseph Hudley*
ROBERT ELLIS.....*Allan Penfield*
MARY CARR.....*Mrs. Harrison Bates*
TULLY MARSHALL.....*Harrison Bates*
JOHN PATRICK.....*Cabot Stanton*
VERA REYNOLDS....*Betty Twombly-Smith*
JULE POWER .....*Mrs. Twombly-Smith*
LOU PAYNE..... *Mr. Twombly-Smith*
PHILLIPS SMALLEY.....*Mr. Winslow*
CHRISTINE MAYO.....*Mrs. Winslow*
JEAN VACHON.....*The Flapper*
GEORGE IRVING.....*Eric Porter*
FRANK ELLIOTT.....*Sir John Geddes*
FINCH SMILES.....*The Butler*
MARGA LA RUBIA *Parisian Dance Hall Girl*

### Greed

METRO-GOLDWYN. *Director: Erich von Stroheim. From the novel, "McTeague," by Frank Norris.*

GIBSON GOWLAND..... *McTeague*
ZASU PITTS..... *Trina*
JEAN HERSHOLT.....*Marcus Schouler*
CHESTER CONKLIN.....*Mr. Sieppe*
SYLVIA ASHTON.....*Mrs. Sieppe*
DALE FULLER..... *Maria*
JOAN STANDING..... *Selina*
AUSTIN JEWELL.....*August Sieppe*
OSCAR GOTTELL..... } *The Sieppe*
OTTO GOTTELL..... } *Twins*
TEMPE PIGGOTT.....*McTeague's Mother*

### Hearts of the World

D. W. GRIFFITH'S PRODUCTION
(*Re-issued*).

ADOLPHE LESTINA.....*The Grandfather*
JOSEPHINE CROWELL.....*The Mother*
LILLIAN GISH *The Girl, Marie Stephenson*
ROBERT HARRON ....*The Boy, Douglas Gordon Hamilton*
JACK COSGRAVE....*The Father of the Boy*
KATE BRUCE.....*The Mother of the Boy*
BEN ALEXANDER....*The Littlest Brother*
M. EMMONS ..... } *The Boy's*
F. MARION..... } *Other Brothers*
DOROTHY GISH.....*The Little Disturber*
ROBERT ANDERSON....*Monsieur Cuckoo*
GEORGE FAWCETT *The Village Carpenter*
GEORGE SIEGMANN..*Von Strohm, German Agent*
FAY HOLDERNESS.....*The Innkeeper*
L. LOWY ..*A Deaf and Blind Musician*
EUGENE POUYET.....*A Poilu*
ANNA MAE WALTHALL..*A French Peasant Girl*
MLLE. YVETTE DUVOISIN ....*A Refugee*
HERBERT SUTCH.....*A French Major*
MRS. GISH.....*Refugee's Mother*
MRS. HARRON.....*Woman with Daughter*
JESSIE HARRON..... *Refugee*
MARY HARRON.....*Wounded Girl*
JOHNNY HARRON.....*Boy with Barrel*

### He Who Gets Slapped

METRO-GOLDWYN. *From the stage play by Leonid Andreyev.*

LON CHANEY .....*He Who Gets Slapped*
NORMA SHEARER..... *Consuelo*
JOHN GILBERT..... *Bezano*
TULLY MARSHALL.....*Count Mancini*
MARC MACDERMOTT.....*Beau Regnard*
FORD STERLING.....*Tricaud*
HARVEY CLARKE.....*Briquet*
PAULETTE DUVAL.....*Zinida*
RUTH KING.....*He's Wife*
BRANDON HURST, GEORGE DAVIS, CLYDE COOK } .....*Clowns*

### Last Laugh, The

U.F.A.

EMIL JANNINGS.....*Hotel Porter*
GEORGE JOHN.....*Night Watchman*
EMILE KURZ.....*Porter's Housekeeper*
MABY DELSCHAFT.....*The Daughter*

### Lost World, The

FIRST NATIONAL. *From the story by A. Conan Doyle.*

BESSIE LOVE.....*Paula White*
LEWIS STONE.....*Sir John Roxton*
LLOYD HUGHES.....*Edward Malone*
WALLACE BEERY....*Professor Challenger*
ARTHUR HOYT.....*Professor Summerlee*
ALMA BENNETT.....*Gladys Hungerford*
VIRGINIA BROWN FAIRE.....*Marquette*
BULL MONTANA.....*Ape Man*
FINCH SMILES.....*Austin*
JULES COWLES.....*Zambo*
MARGARET MCWADE....*Mrs. Challenger*
CHARLES WELLESLEY....*Major Hibbard*
GEORGE BUNNY.....*Colin McArdle*

### Madonna of the Streets

FIRST NATIONAL. *From the novel, "The Ragged Messenger," by W. B. Maxwell.*

NAZIMOVA { ..... *Mary Carlson* / ..... *Mary Ainsleigh*
MILTON SILLS ..... *John Morton*
CLAUDE GILLINGWATER .. *Lord Patrington*
COURTENAY FOOTE ..... *Dr. Colbeck*
TOM KENNEDY ..... *"Bull" Brockins*
JOHN T. MURRAY .... *"Slippery" Eddie Foster*
VIVIEN OAKLAND .... *Lady Sarah Joyce*
HAROLD GOODWIN .... *Howard Bowman*
ROSA GORE ..... *Mrs. Elyard*
MAY BETH CARR ..... *Judy Smythe*
HERBERT PRIOR ..... *Nathan Norris*
FRED KELSEY ..... *Detective Griffith*
GEORGE IRVING ..... *Philip Norman*

### Manhandled

PARAMOUNT.

GLORIA SWANSON ..... *Tessie McGuire*
TOM MOORE ..... *Jimmy Hogan*
FRANK MORGAN ..... *Arno Riccardi*
LILYAN TASHMAN ..... *Pinkie Doran*
PAUL MCALLISTER .... *Paul Garrettson*
IAN KEITH ..... *Robert Brandt*
ARTHUR HOUSMAN .... *"Chip" Thorndyke*

### Peter Pan

PARAMOUNT. *From Sir James Barrie's famous play.*

BETTY BRONSON ..... *Peter Pan*
ERNEST TORRENCE ..... *Captain Hook*
CYRIL CHADWICK ..... *Mr. Darling*
VIRGINIA BROWN FAIRE .... *Tinker Bell*
ANNA MAY WONG ..... *Tiger Lily*
ESTHER RALSTON ..... *Mrs. Darling*
GEORGE ALI ..... *Nana, the dog*
MARY BRIAN ..... *Wendy*
PHILIPPE DE LACY ..... *Michael*
JACK MURPHY ..... *John*

### Red Lily, The

METRO-GOLDWYN.

ENID BENNETT ..... *Marise La Noue*
RAMON NOVARRO ..... *Jean Leonnec*
WALLACE BEERY ..... *Bobo*
FRANK CURRIER ..... *Hugo Leonnec*
ROSEMARY THEBY ..... *Nana*
MITCHELL LEWIS ..... *D'Agut*
EMILY FITZROY ..... *Mdme. Bouchard*
GEORGE PERIOLAT ..... *Mons. Bouchard*
MILLY DAVENPORT ..... *Mdme. Poussot*
DICK SUTHERLAND ..... *The Toad*
GIBSON GOWLAND ..... *Le Turc*
GEORGE NICHOLS ..... *Concierge*

### Romola

METRO-GOLDWYN. *From the novel by George Eliot.*

LILLIAN GISH ..... *Romola*
DOROTHY GISH ..... *Tessa*
RONALD COLMAN ..... *Carlo Bucellini*
WILLIAM POWELL ..... *Tito Melema*
CHARLES LANE ..... *Baldassarre*
HERBERT GRIMWOOD ..... *Savonarola*
BONABENTURA IBANEZ ..... *Bardo Bardi*
FRANK PUGLIA ..... *Spini*
AMELIA SUMMERVILLE ..... *Brigida*
ANGELO SCATIGNA ..... *Bratti*
EDULILO MUZZI ..... *Nello*
TINA RIVALI ..... *Monna Ghita*

### Rupert of Hentzau

METRO-GOLDWYN. *From the novel by Sir Anthony Hope.*

ELAINE HAMMERSTEIN .... *Queen Flavia*
BERT LYTELL { ..... *Rudolph Rassendyl* / *King Rudolph of Ruritania*
LEW CODY ..... *Rupert of Hentzau*
CLAIRE WINDSOR .. *Helga von Tarlenheim*
HOBART BOSWORTH ..... *Colonel Sapt*
BRYANT WASHBURN *Fritz von Tarlenheim*
MARJORIE DAW ..... *Rosa Holf*
ELMO LINCOLN ..... *Simon the Woodsman*
IRVING CUMMINGS ..... *Bernenstein*
MITCHELL LEWIS ..... *Bauer*
ADOLPHE MENJOU .... *Count Rischenheim*
JOSEPHINE CROWELL ..... *Mother Holf*
NIGEL DE BRULIER ..... *Herbert, Simon's Brother*
GERTRUDE ASTOR ..... *Paula*

### Sainted Devil, A

PARAMOUNT.

RUDOLPH VALENTINO ..... *Don Alonzo de Castro*
NITA NALDI ..... *Carlotta*
HELEN D'ALGY ..... *Julietta Valdez*
DAGMAR GODOWSKY ..... *Dona Florencia*
JEAL DEL VAL ..... *Casimiro*
ANTONIO D'ALGY ..... *Don Luis Mendoza*
GEORGE SIEGMANN ..... *El Tigre*
E. ROGERS LYTTON ..... *Don Balthazar*
CLAIRE WEST ..... *Dona Encarnacion*
LOUISE LAGRANGE ..... *Estrella*
RAFAEL BONGINI ..... *Sancho*

### Sally

FIRST NATIONAL. *From Florenz Ziegfeld's musical comedy, by Guy Bolton and Jerome Kern.*

COLLEEN MOORE ..... *Sally*
LLOYD HUGHES ..... *Blair Farquar*
LEON ERROL .. *Duke of Checkergovinia*
DAN MASON ..... *Pops Shendorf*
JOHN T. MURRAY ..... *Otis Hooper*
EVA NOVAK ..... *Rosie Lafferty*
RAY HALLOR ..... *Jimmy Spelvin*
CARLO SCHIPA ..... *Sascha Commuski*
MYRTLE STEDMAN ..... *Mrs. Ten Brock*
E. H. CALVERT ..... *Richard Farquar*
LOUISE BEAUDET .... *Mme. Julie Du Fey*

### Sea Hawk, The

FIRST NATIONAL. *From the novel by Rafael Sabatini.*

MILTON SILLS { *Sir Oliver Tressilian* / *Sakr-el-Bahr, the Sea Hawk*
ENID BENNETT....*Rosamund Godolphin*
LLOYD HUGHES..*Master Lionel Tressilian*
WALLACE MACDONALD.... *Master Peter Godolphin*
MARC MACDERMOTT *Sir John Killigrew*
WALLACE BEERY.....*Jasper Leigh*
FRANK CURRIER.....*Asad-Ed-Din*
MME. MEDEA RADZINA *Fenzileh, his wife*
WILLIAM COLLIER (JNR.)..*Marzak, her son*
LIONEL BELMORE *Justice Anthony Baine*
FRED DE SILVA....*Ali, Asad's Lieutenant*
HECTOR V. SARNO.....*Tsamanni*
ALBERT PRISCOE..... *Yusuf*
GEORGE E. ROMAINE *Spanish Commander*
CHRISTINE MONTT....*Infanta of Spain*
EDWARDS DAVIS *Chief Justice of England*
HENRY BARROWS..... *Bishop*
*Supported by a cast of 3,320 performers.*

### So Big

FIRST NATIONAL. *Adapted from the novel by Edna Ferber.*

COLLEEN MOORE.....*Selina DeJong*
BEN LYON.....*Dirk DeJong*
JOHN BOWERS.....*Purvis De Jong*
WALLACE BEERY.....*Klaas Pool*
FORD STERLING.....*Jakob Hoogandunk*
DOT FARLEY.....*Widow Paarlenberg*
JEAN HERSHOLT.....*August Hemple*
SAM DE GRASSE..... *Simeon Peake*
GLADYS BROCKWELL.....*Marchie Poole*
ROSEMARY THEBY..... *Pauline Storm*
PHYLLIS HAVER.....*Dallas O'Meara*
CHARLOTTE MERRIAM.....*Julie Hemple*
HENRY HEBERT..... *William Storm*
BABY DOROTHY BROCK....*Dirk DeJong*
FRANKIE DARRO.... *Dirk De Jong, later*

### Ten Commandments, The

PARAMOUNT.

PART ONE.

THEODORE ROBERTS *Moses, the Lawgiver*
CHARLES DE ROCHE *Rameses, the Magnificent*
ESTELLE TAYLOR....*Miriam, the Sister of Moses*
JULIA FAYE .... *The Wife of Pharaoh*
TERRENCE MOORE .. *The Son of Pharaoh*
JAMES NEIL .... *Aaron, Brother of Moses*
LAWSON BUTT.... *Dathn, the Discontented*
CLARENCE BURTON .... *The Taskmaster*
NOBLE JOHNSON ..... *The Bronze Man*

PART TWO.

EDYTHE CHAPMAN *Mrs. Martha McTavish*
RICHARD DIX .... *John McTavish, her son*
ROD LA ROCQUE .. *Dan McTavish, her son*
LEATRICE JOY ..... *Mary Leigh*
NITA NALDI ..... *Sally Lung*
ROBERT EDESON .. *Redding, an Inspector*
CHARLES OGLE ..... *The Doctor*
AGNES AYRES ..... *The Outcast*

### Tess of the D'Urbervilles

METRO-GOLDWYN. *From the novel by Thomas Hardy.*

BLANCHE SWEET .....*Tess*
CONRAD NAGEL ..... *Angel Clare*
STUART HOLMES .... *Alec D'Urberville*
GEORGE FAWCETT .... *John Durbeyfield*
VICTORY BATEMAN .... *Joan Durbeyfield*
COURTENAY FOOTE ..... *Dick*
JOSEPH J. DOWLING ..... *The Priest*

### Thief of Bagdad, The

UNITED ARTISTS.

DOUGLAS FAIRBANKS *The Thief of Bagdad*
SNITZ EDWARDS .... *His Evil Associate*
CHARLES BELCHER..... *The Holy Man*
JULANNE JOHNSTON ..... *The Princess*
ANNA MAY WONG .... *The Mongol Slave*
WINTER-BLOSSOM .. *The Slave of the Lute*
BRANDON HURST..... *The Caliph*
TOTO DU CROW ..... *His Soothsayer*
SO-JIN ..... *The Mongol Prince*
K. NAMBU ..... *His Counsellor*
SADAKICHI HARTMANN *His Court Magician*
NOBLE JOHNSON ..... *The Indian Prince*
M. COMONT ..... *The Persian Prince*
CHARLES STEVENS ..... *His Awaker*
SAM BAKER ..... *The Sworder*

### Two Little Vagabonds

GAUMONT. *From the play by George R. Sims and Arthur Shirley.*

CARLYLE BLACKWELL .. *George Thornton*
ED. MATHE ..... *Robert Darville*
P. GUIDE ..... *John Scarth*
GABRIEL SIGNORET....*Bill Mullins, alias "The Gaffer"*
A. DE COEUR ..... *Dido Bunce*
M. ANDREW ..... *The Cough Drop*
L. KERLY ..... *Joseph, the Butler*
MARJORIE HUME ..... *Marion Thornton*
GINA RELLY ..... *Barbara Scarth*
JANE ROLLETTE ..... *The Maid*
YVETTE GUILBERT..... *Biddy Mullins*
JEAN MERCANTON *Master Gerald Thornton*
A. ROLANE ..... *Biddy Mullins' Nephew*
LEWIS SHAW, JEAN FOREST } *Two Little Vagabonds* { *Dick* / *Wally*

### Unholy Three, The

METRO-GOLDWYN.

LON CHANEY .... *Echo, the Ventriloquist*
MAE BUSCH..... *Rosie O'Grady*
MATT MOORE..... *Hector McDonald*
VICTOR MCLAGLEN ..... *Hercules*
HARRY EARLES ..... *Tweedledee*
MATHEW BETZ ..... *Regan*
WALTER PERRY ..... *Announcer*
LOU MORRISON .... *Police Commissioner*
EDWARD CONNELLY ..... *Judge*
WILLIAM HUMPHREYS *Counsel for Defence*
A. E. WARREN ..... *Prosecuting Counsel*

### Wages of Virtue

PARAMOUNT. *From the story by Percival Wren.*

GLORIA SWANSON ..... *Carmelita*
BEN LYON ..... *Marvin*
NORMAN TREVOR..... *John Boule*
IVAN LINOW ..... *Luigi*
ARMAND CORTEZ ..... *Guiseppe*
ADRIENNE D'AMBRICOURT *Mme. La Cantiniere*
PAUL PANZER ..... *Sergeant Le Gros*
JOE MOORE ..... *Le Bro'way*

### Wanderer of the Wasteland

PARAMOUNT. *All-colour film. From the novel by Zane Grey.*

JACK HOLT .....*Adam Larey*
KATHLYN WILLIAMS .... *Magdalene Virey*
GEORGE IRVING .....*Mr. Virey*
BILLIE DOVE ..... *Ruth Virey*
NOAH BEERY ..... *Dismukes*
JAMES MASON.....*Guerd Larey*
RICHARD R. NEILL ..... *Collishaw*
JAMES GORDON ..... *Alex MacKay*
WILLIAM CARROLL ..... *Merryvale*
WILLARD COOLEY ..... *Camp Doctor*

### Warrens of Virginia, The

FOX. *From the play by David Belasco.*

WILFRED LYTELL ..... *Ned Burton*
MARTHA MANSFIELD .... *Agatha Warren*
GEORGE BACKUS ..... *General Warren*
FRANK ANDREWS ..... *General Griffin*
J. BARNEY SHERRY ..... *General Lee*
LT. WILBUR FOX ..... *General Grant*

### Winning Through

INSPIRATION PICTURE. *From the stage play by Margaret Turnbull and William De Mille.*

RICHARD BARTHELMESS *Duncan Irving (Jnr.)*
CLAUDE BROOKE .. *Duncan Irving (Snr.)*
REGINALD SHEFFIELD .... *Bert Stafford*
CHARLOTTE WALKER.....*Mrs. Stafford, his mother*
MADGE EVANS *Sylvia Randolph, her niece*
BEACH COOKE ..... *Bobby Dumble*
JAMES BRADBURY (Jnr.) .." *Silent* " *Clay*
ANTRIM SHORT .. *Jones, a West Pointer*
MAJOR HENRY B. LEWIS .. *Captain Lane*
HERBERT CORTHELL ..... *Drummer*
RICHARD HARLAN .... *Half-Breed Leader of Guides*
CHIEF TONY TOMMY ..... *Indian Guide*

### Zander the Great

METRO-GOLDWYN.

MARION DAVIES ..... *Mamie Smith*
HOLBROOK BLINN ..... *Juan*
HARRISON FORD ..... *Dan Murchison*
HARRY WATSON ..... *Good News*
HARRY MYERS ..... *Texas*
GEORGE SIEGMANN ..... *Black Bart*
EMILY FITZROY ..... *The Matron*
HOBART BOSWORTH ..... *The Sheriff*
RICHARD CARLE .....*Mr Pepper*
HEDDA HOPPER ..... *Mrs. Caldwell*
OLIN HOWLAND ..... *Elmer Lovejoy*
MASTER JOHN HUFF ..... *Zander*

## 1926

### Auction Block, The

METRO-GOLDWYN. *From the novel by Rex Beach.*

CHARLES RAY ..... *Bob Wharton*
ELEANOR BOARDMAN ..... *Lory Knight*
ERNEST GILLEN ..... *Carter Lane*
JAMES CORRIGAN ..... *Mr. Knight*
SALLY O'NEIL ..... *Bernice Lane*
DAVID TORRENCE ..... *Robert Wharton*
FORREST SEABURY ..... *Edward Blake*
NED SPARKS ..... *Nat Slanson*
CHARLES CLARY ..... *Homer Lane*

### Barrier, The

METRO-GOLDWYN. *From the novel by Rex Beach.*

LIONEL BARRYMORE .... *Starr Bennett*
HENRY B. WALTHALL ..... *John Gale*
GEORGE COOPER ..... *Sergeant Murphy*
PRINCESS NEOLA ..... *Alluma*
NORMAN KERRY ..... *Meade Burrell*
MARCELINE DAY ..... *Necia*
BERT WOODRUFF .... " *No Creek* " *Lee*
MARIO CARILLO ..... *Poleon Dore*

### Bat, The

UNITED ARTISTS. *From the play by Mary Roberts Rinehart and Avery Hopwood.*

ANDRE BERANGER .....*Gideon Bell*
CHARLES HERZINGER *Man in Black Mask*
EMILY FITZROY *Miss Cornelius Van Gorder*
LOUISE FAZENDA ..... *Lizzie Allen*
ARTHUR HOUSMAN .... *Richard Fleming*
ROBERT MCKIM .....*Dr. Wells*
JACK PICKFORD ..... *Brooks*
JEWEL CARMEN ..... *Miss Dale Ogden*
SOJIN KAMIYAMA ..... *Billy*
TULLIO CARMINATI ..... *Moletti, the Bat*
EDDIE GRIBBON .... *Detective Anderson*
LEE SHUMWAY.....*The Unknown*

### Beverley of Graustark

METRO-GOLDWYN.

MARION DAVIES ..... *Beverley Calhoun*
ANTONIO MORENO ..... *Danton*
CREIGHTON HALE .....*Prince Oscar*
ROY D'ARCY ..... *General Marianax*
PAULETTE DUVAL ..... *Carlotta*
ALBERT GRAN ..... *Travina*
MAX BARWYN ..... *Saranoff*
CHARLES CLARY.....*Mr. Calhoun*

### Charley's Aunt

COLUMBIA. *From the farce by Brandon Thomas*
SYD CHAFLIN ....*Sir Fancourt Babberley, "Babs"*
ETHEL SHANNON ..... *Ela Delahay*
JAMES E. PAGE ..... *Spettigue*
LUCIEN LITTLEFIELD *Brassett, the Scout*
ALEC B. FRANCIS ..... *Mr. Delahay*
PHILLIPS SMALLEY .. *Sir Francis Chesney*
EULALIE JENSEN .....*Donna Lucia D'Alvardorez*
DAVID JAMES ..... *Jack Chesney*
JIMMIE HARRISON .... *Charlie Wykeham*
MARY AIKEN ..... *Amy*
PRISCILLA BONNER ..... *Kitty*

### Chinese Bungalow, The

STOLL. *From the play by Marion Osmond and James Corbet.*
MATHESON LANG ..... *Yuan Sing*
SHAYLE GARDNER .... *Richard Marquess*
GEORGE THIRWELL .... *Harold Marquis*
CLIFFORD MCLAGLEN ..... *Abdul, the Malay Servant*
GEORGE BUTLER } ..... { *Chinese*
LOUIS MILLER } ..... { *Servants*
GENEVIEVE TOWNSEND ..... *Charlotte*
JULIETTE COMPTON ..... *Sadie*

### Cobra

PARAMOUNT.
RUDOLPH VALENTINO .... *Count Rodrigo Torriani*
NITA NALDI ..... *Elise Van Zile*
CASSON FERGUSON ..... *Jack Dorning*
GERTRUDE OLMSTED .....*Mary Drake*
HECTOR V. SARNO ..... *Victor Minardi*
CLAIRE DE LOREZ ..... *Rosa Minardi*
EILEEN PERCY ..... *Sophie Binner*
ROSE ROSANOV ..... *Maria*
LILLIAN LANGDON ..... *Mrs.Palmer*
HENRY BARROWS ..... *Henry Madison*

### Dark Angel, The

FIRST NATIONAL. *Director: George Fitzmaurice. From the play by H. H. Trevelyan.*
RONALD COLMAN ..... *Hilary Trent*
VILMA BANKY ..... *Kitty Vane*
WYNDHAM STANDING .. *Gerald Shannon*
FRANK ELLIOTT ..... *Lord Beaumont*
HELEN JEROME EDDY .... *Miss Pindle*
FLORENCE TURNER ..... *Roma*
CHARLES LANE ..... *Sir Evelyn Vane*

### Don Q, Son of Zorro

UNITED ARTISTS. *From the novel, "Don Q's Love Story," by K. and Hesketh Prichard.*
DOUGLAS FAIRBANKS ..*Don Cesar de Vega and Zorro, his Father*
MARY ASTOR ..... *Dolores de Muro*
JACK MCDONALD ..... *General de Muro*
DONALD CRISP ..... *Don Sebastian*
STELLA DE LANTI ..... *The Queen*
WARNER OLAND ..... *The Archduke*
JEAN HERSHOLT ..... *Don Fabrique*
ALBERT MACQUARRIE .. *Colonel Matsado*
LOTTIE PICKFORD FORREST ..... *Lola*
CHARLES STEVENS ..... *Robledo*
TOTE DU CROW ..... *Bernardo*
MARTHA FRANKLIN ..... *The Duenna*
ROY COULSON ..... *Her Admirer*
ENRIQUE ACOSTA ..... *Ramon*

### Eagle, The

UNITED ARTISTS.
RUDOLPH VALENTINO *Vladimir Dubrovsky*
VILMA BANKY .... *Mascha Troekouroff*
LOUISE DRESSER ..... *The Czarina*
ALBERT CONTI ..... *Kuschka*
JAMES MARCUS .... *Kyrilla Troekouroff*
GEORGE NICHOLS ..... *Judge*
CARRIE CLARK WARD .... *Aunt Aurelia*

### East Lynne

FOX. *From the novel by Mrs. Henry Wood.*
ALMA RUBENS ..... *Lady Isabel*
EDMUND LOWE .... *Archibald Carlyle*
LOU TELLEGEN .... *Sir Francis Levison*
LESLIE FENTON ..... *Richard Hare*
MARJORIE DAW ..... *Barbara Hare*
FRANK KEENAN ..... *Magistrate Hare*
LYDIA KNOTT ..... *Mrs. Hare*
ERIC MAYNE .... *Earl of Mount Severn*
MARTHA MATTOX .... *Cornelia Carlyle*
BELLE BENNETT ..... *Afy Hallijohn*
PAUL PANZER ..... *Mr. Hallijohn*
HARRY SEYMOUR ..... *Mr. Dill*
RICHARD HEADRICK ..... *Willie*
VIRGINIA MARSHALL ..... *Little Isabel*

### Every Mother's Son

BRITANNIA FILMS.
CAPT. REX DAVIS, M.C. .... *David Brent*
GLADYS HAMER ..... *Minnie*
HADDON MASON ..... *Jonathan Brent*
FREDERICK COOPER, M.C. *Tony Browning*
MOORE MARRIOTT ..... *Nobby*
JOHNNY BUTT ..... *Tricky*
ALF GODDARD ..... *Bully*
HUBERT HARBEN .. *Sir Alfred Browning*
JEAN JAY ..... *Janet Shaw*
MARIE AULT .....*Miss Wimple*
MRS. HUBERT WILLIS ..... *Mrs. Brent*
LEAL DOUGLAS ..... *Lady Browning*

### Gold Rush, The

UNITED ARTISTS.
*Director: Charles Chaplin.*
CHARLES CHAPLIN .. *The Lone Prospector*
MACK SWAIN ..... *Big Jim McKay*
TOM MURRAY ..... *Black Larson*
MALCOLM WAITE ..... *Jack Cameron*
GEORGIA HALE ..... *The Girl, Georgia*
HENRY BERGMAN ..... *Hank Curtis*

### Graustark

First National.

Norma Talmadge .... *Princess Yetive*
Eugene O'Brien ..... *Grenfall Lorry*
Marc MacDermott .... *Prince Gabriel*
Roy d'Avey.....*Dangloss*
Albert Gran ..... *Count Halfont*
Lillian Lawrence .... *Countess Halfont*
Michael Vavitch .... *Captain Quinnox*
Frank Currier ..... *King*
Winter Hall ..... *Ambassador*
Wanda Hawley ..... *Dagmar*

### Havoc

Fox. *From the play by Henry Wall.*

George O'Brien .....*Dick Chappell*
Margaret Livingston..*Violet Deering*
Walter McGrail ..... *Roddy Dunton*
Madge Bellamy ..... *Tess Dunton*
Leslie Fenton ..... *The Babe*
David Butler ..... *Smithy*
Harvey Clark ..... *Batman*
Bertram Grassby ..... *Alexis Botskoy*
Wade Boteler ..... *Sergeant-Major*
Captain Carter.....*Adjutant*
Edythe Chapman.....*Mrs. Chappell*
Eulalie Jensen.....*Alice Deering*

### Human Sparrows

United Artists.

Mary Pickford ..... *Mama Mollie*
Gustav von Seyffertiitz..... *Grimes*
Roy Stewart.....*Richard Wayne*
Mary Louise Miller....*Doris Wayne*
Charlotte Mineau.....*Mrs. Grimes*
Spec O'Donnell.....*Ambrose Grimes*
Lloyd Whitlock.....*Bailey*
A. L. Schaeffer.....*His Confererate*
Mark Hamilton..... *Hog Buyer*
Monty O'Grady.....*Splutters*

Muriel MacCormac
Billy Jones
Cammilla Johnson
Mary McLane
Billy Butts
Jack Lavine
Florence Rogan
Sylvia Bernard
Seesel Anne Johnson
} *The Sparrows*

### Iron Horse, The

Fox.

George O'Brien.....*Davy Brandon*
Madge Bellamy.....*Miriam Marsh*
Charles E. Bull..... *Abraham Lincoln*
Will Walling..... *Thomas Marsh*
Fred Kohler..... *Deroux*
Cyril Chadwick.....*Peter Jesson*
Gladys Hulette.....*Ruby*
James Marcus.....*Judge Haller*
Francis Powers..... *Sergeant Slattery*
J. Farrell MacDonald *Corporal Casey*
James Welch ..... *Private Schultz*
Colin Chase ..... *Tony*
Jack O'Brien .....*Dinny*
W. Rogers *General Grenville M. Dodge*
G. Wagner.....*Col. Cody—Buffalo Bill*
John Padjan..... *Wild Bill Hickok*
Charles O'Malley ..... *Major North*
Charles Newton..*Collis P. Huntington*
Delbert Mann ..... *Charles Crocker*
Chief Big Tree ..... *Cheyenne Chief*
Chief White Spear .....*Sioux Chief*
Edward Piel ..... *Old Chinaman*

### Last Days of Pompeii, The

Societ Italiana Grandi Films. *From the novel by Lord Lytton.*

Maria Corda....*Nydia, the Blind Girl*
Countess de Liguoro.....*Ione*
Victor Varconi.....*Glaucus*
Bernhardt Goetzke.....*Arbaces*
Livia Maris.....*Julie*
Emile Ghione.....*Calenus*
Carl Duse..... *Burbo*
Victor Evangelisti.....*Apecides*
Gildo Bocci.....*Diomed*
Italia Vitaliani..... *Stratonica*

### Les Miserables

European. *Director: Henri Fescourt*
*From the novel by Victor Hugo.*

M. Gabriel Gabrio .... { *Jean Valjean* / *M. Madeleine* / *Champmathieu* }
M. Jean Toulout.....*Javert*
M. Paul Jorge.....*Mgr. Myriel*
M. Rozet.....*Marius*
M. G. Saillard.....*Thenardier*
M. Charles Badiole..... *Gavroche*
Mme. Sandra Milowanoff.. { *Fantine* / *Cosette* }
M. Maillard..... *Gillenormand*
M. Paul Guide.....*Enjolras*
Mme. Clara Darcey-Roche..... *Mlle. Baptistine*
Mlle. Andree Rolane..*Cosette as a child*
Mlle. Nivette Saillard.... *Eponine*
Mme. Renee Carl.....*La Thenardier*

*And an assisting cast of over 5,000 people in six thousand scenes. The film was released in two parts, "Les Miserables" and "The Barricades."*

### Madame Sans Gene

Paramount. *From the play by Victorien Sardou and Emile Moreau.*

Gloria Swanson....*Catherine Hubscher, Madame Sans Gene*
Emile Drain.....*Napoleon*
Charles de Roche.....*Lefebvre*
Madeleine Guitty.....*La Rousotte*
Warwick Ward.....*Neipperg*

HENRY FAVIERES.....*Fouche*
ARLETTE MARCHAL....*Caroline, Queen of Naples*
RENEE HERIBELLE ..... *Eliza, Princess Bacciochi*
SUZANNE BIANCHETTI .... *Empress Marie Louise*
JACQUES MARNEY.....*Savary*

### Merry Widow, The

METRO-GOLDWYN. *Director: Erich von Stroheim. From the musical play by Henry W. Savage.*
MAE MURRAY...*Sally, the Merry Widow*
JOHN GILBERT.....*Danilo*
ROY D'ARCY.....*Crown Prince*
JOSEPHINE CROWELL.....*Queen Milena*
GEORGE FAWCETT.....*King Nikita*
TULLY MARSHALL.....*Baron Sadoja*
COUNT CONTI.....*Danilo's Adjutant*
SIDNEY BRACY.....*Danilo's Footman*
DON RYAN.....*Crown Prince's Adjutant*
HUGHIE MACK.....*Innkeeper*
IDA MOORE.....*His Wife*
LUCILLE VON LENT.....*Their Daughter*
DALE FULLER.....*Sally's Maid*
CHARLES MAGELIS.....*Flo Epstein*
HARVEY KARELS.....*Jimmy Watson*
EDNA TICHENOR.....*Dopey Marie*
GERTRUDE BENNETT *Hard-Boiled Virginia*
ZALA ZORANA.....*Frenchie Christine*
JACQUELINE GADSDEN.....*Madonna*
ESTELLE CLARK.....*French Barber*
D'ARCY CORRIGAN.....*Horatio*
CLARA WALLACKS, FRANCES PRIMM } *Hansen Sisters*
ZACK WILLIAMS *George Washington White*
EDWARD CONNELLY.....*Ambassador*
MEREWYN THAYER.....*His Wife*
LON POFF.....*Sadoja's Lackey*

### Only Way, The

FIRST NATIONAL.
SIR JOHN MARTIN HARVEY *Sidney Carton*
BEN WEBSTER....*Marquis St. Evremonde*
JEAN JAY.....*Jeanne Defarge*
C. BURTON.....*Jacques Defarge*
FISHER WHITE.....*Dr. Manette*
GORDON MCLEOD.....*Ernest Defarge*
FREDERICK COOPER.....*Charles Darnay*
MADGE STUART.....*Mimi*
FRANK STANMORE.....*Jarvis Lorry*
BETTY FAIRE.....*Lucie Manette*
J. RAYMOND.....*First Jacques*
MARY BROUGH.....*Miss Pross*
GIBB MCLAUGHLIN.....*Barsad the Spy*
HAROLD CARTON.....*Stryver*
JUDD GREEN.....*Prosecuting Counsel*
H. IBBERSON.....*The Judge*
FRED RAINS....*President of the Tribunal*
MARTIN CONWAY....*Citizen Prosecutor*
MARGARET YARDE *The Vengeance Woman*
MICHAEL MARTIN HARVEY.....*No. 46*

### Quo Vadis

FIRST NATIONAL. *Director: Arturo Ambrosio. From the novel by Henryk Sienkiewicz.*
EMIL JANNINGS.....*Nero*
LILIAN HALL-DAVIS.....*Lygia*
BRUTO CASTELLANI.....*Ursus*
ANDREE HABAY.....*Petronius*
RINA DE LIGUORO.....*Eunice*
ALPHONS FRYLAND.....*Vinicius*
ELENA DI SANGRO.....*Poppæa*
*Supported by a cast of 20,000 people in all.*

### Rat, The

W. & F. *Adapted from the play by Ivor Novello and Constance Collier.*
IVOR NOVELLO..*Pierre Boucheron, known as "The Rat"*
MAE MARSH.....*Odile Etrange*
ISABEL JEANS.....*Zelie de Chaumet*
ROBERT SCHOLTZ.....*Herman Stetz*
ESME FITZGIBBONS.... *Madeleine Sornay*
HUGH BROOK.....*Paul*
JAMES LINDSAY..... *Detective Caillard*
MARIE AULT.....*Mere Colline*
IRIS GREY.....*Rose*
JULIE SUEDO.....*Mou-Mou*

### Sea Beast, The

WARNER. *From Herman Melville's story, "Moby Dick."*
JOHN BARRYMORE.....*Ahab Ceeley*
DOLORES COSTELLO.....*Esther Harper*
GEORGE O'HARA.....*Derek Ceeley*
MIKE DONLIN.....*Flask*
SAM BAKER..... *Queequeg*
GEORGE BURRELL.....*Perth*
SAM ALLEN.....*Sea Captain*
FRANK NELSON.....*Stubbs*
MATHILDE COMONT.....*Mula*
JAMES BARROWS.....*Rev. Harper*
VADIN URANOFF.....*Pip, the half-wit*
SO-JIN..... *Fedallah*
FRANK HAGNEY.....*Daggoo*

### Son of the Sheik

UNITED ARTISTS. *From the novel, "The Sons of the Sheik," by E. M. Hull.*
RUDOLPH VALENTINO { *Ahmed, Son of the Sheik.* / *Sheik Ahmed Ben Hassan, his father*
VILMA BANKY..*Yasmin, a dancing girl*
GEORGE FAWCETT.....*Andre*
MONTAGU LOVE.....*Ghabah*
KARL DANE.....*Ramadah*
WILLIAM DONOVAN.....*S'rir*
BULL MONTANA.....*Ali*
AGNES AYRES.....*Wife of the Sheik*
BYNUNSKY HYMAN.....*The Pincher*
ERWIN CONNELLY.....*The Zouave*
CHARLES REQUA.....*Pierre*

### Stella Dallas

UNITED ARTISTS.

RONALD COLMAN.....*Stephen Dallas*
BELLE BENNETT.....*Stella Dallas*
ALICE JOYCE.....*Helen Morrison*
JEAN HERSHOLT.....*Ed. Munn*
LOIS MORAN.....*Laurel Dallas*
DOUGLAS FAIRBANKS (JNR.).....*Richard Grosvenor*
VERA LEWIS.....*Miss Tibbits*
BEATRIX PRYOR.....*Mrs. Grosvenor*
MAURICE MURPHY, JACK MURPHY, NEWTON HALL } *Sons of Helen Morrison as children*
CHARLES HATTEN, ROBERT GILLETTE, WINSTON MILLER } *Sons of Helen Morrison, ten years later*

### Seven Keys to Baldpate

PARAMOUNT. *From the novel by Earl Derr Biggers and the stage comedy by George M. Cohan.*

DOUGLAS MACLEAN..*William Hallowell Magee*
EDITH ROBERTS.....*Mary Norton*
ANDERS RANDOLF.....*Thomas Norton*
CRAUFORD KENT.....*Hal Bentley*
NED SPARKS.....*Bland*
WILLIAM ORLAMOND.....*The Hermit*
BETTY FRANCISCO.....*Chicago Molly*
MAYM KELSO.....*Mrs. Rhodes*
FRED KELSEY.....*Chief of Police*

### Thundering Herd, The

PARAMOUNT.

JACK HOLT.....*Tom Doan*
LOIS WILSON.....*Milly Fayre*
NOAH BEERY.....*Randall Jett*
RAYMOND HATTON.....*Jude Pilchuck*
CHARLES OGLE.....*Clark Hudnall*
COL. TIM MCCOY.....*Burn Hudnall*
LILLIAN LEIGHTON..*Mrs. Clark Hudnall*
EULALIE JENSEN.....*Mrs. Randall Jett*
MAXINE ELLIOTT HICKS..*Sallie Hudnall*
ED. J. BRADY.....*Follansbee*
PAT HARTIGAN.....*Catlee*
FRED KOHLER.....*Pruitt*

### Torrent, The

COSMOPOLITAN.

RICARDO CORTEZ.....*Don Rafael Brull*
GRETA GARBO.....*Leonora Moreno*
GERTRUDE OLMSTED ..... *Remedios*
EDWARD CONNELLY.....*Pedro Moreno*
LUCY BEAUMONT.... *Dona Pepa Moreno*
LUCIEN LITTLEFIELD..... *Cupido*
MARTHA MATTOX....*Dona Bernarda Brull*
TULLY MARSHALL.....*Don Andres*

### Vanishing Race, The

PARAMOUNT. *By Zane Grey.*

RICHARD DIX.....*Nophaie*
LOIS WILSON.....*Marion Warner*
NOAH BEERY.....*Booker*
MALCOLM MCGREGOR *Capt. Earl Ramsdell*
CHARLES CROCKETT.....*Amos Halliday*
BERT WOODRUFF.....*Bart Wilson*
GUY OLIVER.....*Kit Carson*
SON OF MAN HAMMER.....*Nasja*
SHANNON DAY.....*Kekin Yasha*

## 1927

### Aloma of the South Seas

PARAMOUNT. *From the play by John B. Hymer and Le Roy Clemens.*

GILDA GREY ..... *Aloma*
PERCY MARMONT ..... *Bob Holden*
WARNER BAXTER ..... *Nuitane*
WILLIAM POWELL ..... *Van Templeton*
HARRY T. MOREY ..... *Red Mallory*
JULANNE JOHNSTON ..... *Sylvia*
JOSEPH SMILEY ..... *Andrew Taylor*

### Amateur Gentleman, The

FIRST NATIONAL. *From the novel by Jeffery Farnol.*

RICHARD BARTHELMESS..*Barnabas Barty*
DOROTHY DUNBAR *Lady Cleone Meredith*
GARDNER JAMES .... *Ronald Barrymore*
NIGEL BARRIE .. *Sir Mortimer Carnaby*
BRANDON HURST ..... *Peterby*
JOHN MILJAN .... *Viscount Devenham*
EDWARDS DAVIS ..... *John Barty*
BILLIE BENNETT *Duchess of Camberhurst*
HERBERT GRIMWOOD .... *Jasper Gaunt*
GINO CORRADO ..... *Prince Regent*
SIDNEY DE GRAY .... *Captain Chumley*
JOHN PETERS ..... *Captain Slingsby*

### Bardelys the Magnificent

METRO-GOLDWYN. *From the novel by Rafael Sabatini.*

JOHN GILBERT .. *Marquis de Bardelys*
ELEANOR BOARDMAN..... *Roxalanne de Lavedan*
ROY D'ARCY .. *Comte de Chatellerault*
LIONEL BELMORE .. *Vicomte de Lavedan*
EMILY FITZROY..*Vicomtesse de Lavedan*
GEORGE K. ARTHUR..*de Saint Eustache*
THEODORE VON ELTZ..*Rene de Lesperon*
KARL DANE ..... *Rodenard*
FRED MALATESTA ..... *Castelroux*

### Ben-Hur

METRO-GOLDWYN-MAYER. *Director : Fred Niblo. From the novel by General Lew Wallace. Re-issued with sound effects, May,* 1931.

RAMON NOVARRO ..... *Ben-Hur*
FRANCIS X. BUSHMAN ..... *Messala*
MAY MCAVOY ..... *Esther*
CLAIRE MCDOWELL .... *Mother of Hur*
KATHLEEN KEY ..... *Tirzah*
CARMEL MYERS ..... *Iras*
NIGEL DE BRULIER ..... *Simonides*
MITCHELL LEWIS ..... *Sheik Ilderim*
LEO WHITE ..... *Sanballat*
FRANK CURRIER ..... *Arrius*
CHARLES BELCHER ..... *Balthasar*
BETTY BRONSON ..... *Madonna*
DALE FULLER ..... *Amrah*
WINTER HALL ..... *Joseph*

*A supporting cast of* 150,000 *appeared in the above film, which was three years in the making. One year and a half was spent in filming historical sites in Italy, and the remainder of the time in completing the film in California.*

### Beau Geste

PARAMOUNT. *From the novel by Major Percival Wren.*

RONALD COLMAN..*Michael (Beau) Geste*
NEIL HAMILTON ..... *Digby Geste*
RALPH FORBES ..... ..*John Geste*
ALICE JOYCE .. *Lady Patricia Brandon*
MARY BRIAN ..... *Isobel*
NOAH BEERY ..... *Sergeant Lejaune*
NORMAN TREVOR .. *Major de Beaujolais*
WILLIAM POWELL ..... *Boldini*
VICTOR MCLAGLEN ..... *Hank*
DONALD STUART ..... *Buddy*

### Beloved Rogue, The

UNITED ARTISTS. *Based on the life and loves of Francois Villon.*

JOHN BARRYMORE .... *Francois Villon*
CONRAD VEIDT ..... *Louis XI*
HENRY VICTOR .... *Thibault d'Aussigny*
MARCELINE DAY ..*Charlotte de Vauxcelles*
MACK SWAIN ..... *Nicholas*
SLIM SUMMERVILLE ..... *Jehen*
OTTO MATIESEN ..... *Olivier*
LUCY BEAUMONT ..... *Mother*
LAWSON BUTT ..... *Duke of Burgundy*
BERTRAM GRASSBY .... *Duke of Orleans*
JANE WINTON ..... *The Abbess*
ROSE DIONE ..... *Margot*
MARTHA FRANKLIN ..... *Maid*
NIGEL DE BRULIER ..... *Astrologer*
DICK SUTHERLAND ..... *Executioner*

### Big Parade, The

METRO-GOLDWYN.

JOHN GILBERT ..... *James Apperson*
RENEE ADOREE ..... *Melisande*
HOBART BOSWORTH ..... *Mr. Apperson*
CLAIRE MCDOWELL ..... *Mrs. Apperson*
CLAIRE ADAMS ..... *Justyn Reed*
ROBERT OBER ..... *Harry*
TOM O'BRIEN .....*Bull*
KARL DANE ..... *Slim*
ROSITA MARSTINI ..... *French Mother*

### Blinkeyes

WELSH-PEARSON. *From the novel by Oliver Sandys.*

BETTY BALFOUR ..... *Blinkeyes*
TOM DOUGLAS ..... *Kenneth*
FRANK STANMORE ..... *Flowerpots*
FISHER WHITE ..... *Uncle Dick*
HUBERT CARTER ..... *Chang*
PAT AHERNE ..... *The Basher*
SCOTT GATTY ..... *Mr. Banning*
FRANK VOSPER ..... *Seymour*
DOROTHY SEACOMBE ..... *Bella*
MADELEINE SEYMOUR ..... *Sophie Clay*
MARY DIBLEY .....*Mrs. Banning*

### Camille

FIRST NATIONAL. *Modernized from the Dumas novel.*

NORMA TALMADGE ..... *Camille*
GILBERT ROLAND ..... *Armand*
LILYAN TASHMAN ..... *Olympe*
ROSE DIONE ..... *Prudence*
HARVEY CLARK ..... *The Baron*
HELEN JEROME EDDY .. *Camille's Maid*
ALEC FRANCIS ..... *The Duke*
ALBERT CONTI ..... *Henri*
MAURICE COSTELLO .. *Armand's Father*
ETTA LEE ..... *Mataloti*

### Claw, The

UNIVERSAL. *Director : Sydney Olcott. From the novel by Cynthia Stockley.*

NORMAN KERRY ..... ..*Maurice Stair*
CLAIRE WINDSOR .....*Diedre Saurin*
ARTHUR EDMUND CAREW..*Major Anthony Kinsella*
TOM GUISE ..... *Marquis of Stair*
HELENE SULLIVAN ..... *Judy Saurin*
NELSON MCDOWELL .. *Scout MacBourney*
LARRY STEERS .... ..*Captain Rockwood*
J. GORDON RUSSELL .... *Wagon Driver*
MYRTA BONILLAS ..... *Saba Rockwood*
JACQUES D'AUREY ..... *Richard Saurin*
PAULINE NEFF ..... *Nonie Valetta*
BERTRAM JOHNS ..... *Mr. Marriat*
BILLIE BENNETT ..... *Mrs. Marriat*
ANNIE RYAN ..... *Mrs. MacBourneyt*
DICK SUTHERLAND .... *Chief Logenbuela*

### Don Juan

WARNER. *Inspired by the legend of the world's greatest lover.*

JOHN BARRYMORE.....*Don Juan*
MARY ASTOR .... *Adriana Della Varnese*
WILLARD LOUIS..... *Pedrillo*
ESTELLE TAYLOR..... *Lucretia Borgia*
WARNER OLAND.....*Caesar Borgia*
MONTAGU LOVE..... *Donati*
HELENE COSTELLO *Rena, Adriana's Maid*
JANE WINTON..... *Beatrice*
MYRNA LOY.....*Maia, Lucretia's Maid*
JOHN ROCHE..... *Leandro*
JUNE MARLOWE..... *Trusia*
YVONNE DAY.....*Don Juan. aged 5*
PHILIPPE DE LACY....*Don Juan, aged 10*
JOHN GEORGE.....*Hunchback*
HELENE D'ALGY.....*Murderess of Jose*
JOSEF SWICKARD....*Duke Della Varnese*
LIONEL BRAHAM.....*Duke Margoni*
PHYLLIS HAVER.....*Imperia*
NIGEL DE BRULIER....*Marquis Rinaldo*
HEDDA HOPPER.....*Marquise Rinaldo*

### Downhill

GAINSBOROUGH. *Director: Alfred Hitchcock*

IVOR NOVELLO ..... *Roddy Berwick*
BEN WEBSTER ..... *Dr. Dowson*
ROBIN IRVINE ..... *Tim Wakeley*
SYBIL RHODA ..... *Sybil Wakeley*
LILIAN BRAITHWAITE .... *Lady Berwick*
HANNAH JONES ..... *Dresser*
VIOLET FAREBROTHER .... *The Poetess*
ISABEL JEANS ..... *Julia*
NORMAN MCKINNELL *Sir Thomas Berwick*
JERROLD ROBERTSHAW.....*Rev. Henry Wakeley*
ANNETTE BENSON ..... *Mabel*
IAN HUNTER ..... *Archie*
BARBARA GOTT .....*Madame Michet*
ALFRED GODDARD ..... *Swede*
J. NELSON ..... *Hibbert*

### Flag Lieutenant, The

ASTRA NATIONAL. *From the play by Major W. P. Drury and Major Lee Trevor.*

HENRY EDWARDS..*Richard Lascelles, D.S.O., R.N. (The Flag Lieutenant)*
DOROTHY SEACOMBE .....*Mrs. Dorothy Cameron, a rich widow*
FRED RAYNHAM..*Major William Thesiger of the Royal Marines*
FEWLASS LLEWELLYN .... *Admiral Sir Berkeley Wynne, K.C.B., K.C.M.G., R.N.*
LIONEL D'ARAGON ..... *Col. McLeod*
HAYFORD HOBBS..*Commander the Hon. D'Arcy Penrose, R.N.*
FRANK DANE .... *Lieutenant Paget, R.N.*
FORRESTER HARVEY .... *Dusty Miller, Leading Seaman*
HUMBERSTON WRIGHT.....*Stiffy Steele*
LILIAN OLDLAND ..... *Sybil Wynne, the Admiral's Daughter*

### Flesh and the Devil

METRO-GOLDWYN-MAYER. *From the novel, "The Undying Past," by Hermann Suderman.*

JOHN GILBERT ..... *Leo Von Harden*
GRETA GARBO ..... *Felicitas*
LARS HANSON ..... *Ulrich von Eltz*
BARBARA KENT ..... *Hertha*
WILLIAM ORLAMOND .. *Uncle Kutowski*
GEORGE FAWCETT ..... *Pastor Voss*
EUGENIE BESSERER ..... *Leo's Mother*
MARC MACDERMOTT .. *Count Von Rhaden*
MARCELLE CORDAY ..... *Minna*

### Hindle Wakes

GAUMONT. *From the play by Stanley Houghton.*

ESTELLE BRODY .... *Fanny Hawthorne*
HUMBERSTON WRIGHT *Chris Hawthorne*
MARIE AULT ..... *Mrs. Hawthorne*
JOHN STUART ..... *Allan Jeffcote*
NORMAN MCKINNELL *Nathaniel Jeffcote*
IRENE ROOKE .....*Mrs. Jeffcote*
PEGGY CARLISLE ..... *Mary Hollins*
GRAHAM SOUTTEN ..... *Mr. Hollins*
ARTHUR CHESNEY .. *Sir Timothy Farrar*
GLADYS JENNINGS .... *Beatrice Farrar*
JACK ROWAL ..... *George Ramsbottom*
ALF GODDARD ..... *Nobby*

### La Bohème

METRO-GOLDWYN

LILLIAN GISH ..... *Mimi*
JOHN GILBERT ..... *Rodolphe*
RENEE ADOREE ..... *Musette*
GEORGE HASSELL ..... *Schaunard*
ROY D'ARCY ..... *Vicomte Paul*
EDWARD EVERETT HORTON .... *Colline*
KARL DANE ..... *Benoit, Janitor*
FRANK CURRIER ..... *Theatre Manager*
MATHILDE COMONT .... *Madame Benoit*
GINO CORRADO ..... *Marcel*
GENE POUYET ..... *Bernard*
DAVID MIR ..... *Alexis*
CATHERINE VIDOR ..... *Louise*
VALENTINA ZIMINA ..... *Phemie*

### Loves of Sunya, The

UNITED ARTISTS. *Director : Albert Parker.*

GLORIA SWANSON ..... *Sunya Ashling*
JOHN BOLES ..... *Paul Judson*
FLOBELLE FAIRBANKS .... *Rita Ashling*
RAYMOND HACKETT .. *Kenneth Ashling*
JOHN MILTERN ..... *Asa Ashling*
IAN KEITH ..... *Louis Anthony*
ANDERS RANDOLF ..... *Robert Goring*
ANDRES DE SEGUROLA ..... *De Salvo*
HUGH MILLER ..... *The Yogi*
ROBERT SCHABLE ..... *Picquard*
IVAN LEBEDEFF ..... *Howard Morgan*

### Mademoiselle from Armentieres

GAUMONT. *Director : Maurice Elvey.*

ESTELLE BRODY .... *Mademoiselle from Armentieres*
MARIE AULT ..... *Her Aunt*
JOHN STUART ..... *John*
ALF GODDARD ..... *Fred*
HUMBERSTON WRIGHT..*The Old Soldier*
JOHN HAMILTON .. *The Young Soldier*
COL. ENGLISH, D.S.O., DIV. COM. *Albert Raynor*
BORIS RANEVSKY ..... *Liaison Officer*
CLIFFORD HEATHERLEY ..... *German Intelligence Officer*
GABRIEL ROSCA ..... *Monsieur Branz*
SERGEANT L. SMITH, V.C...*The Sergeant*

### Manon Lescaut

U.F.A. *Adapted from the tragic romance by Abbe Prevost and the Opera by Massenet.*

LYA DE PUTTI ..... *Manon Lescaut*
VLADIMIR GAIDAROW ..... *Des Grieux*
EDUARD ROTHAUSER *Marshal des Grieux*
FRITZ GREINER ..... *Marquis de Bli*
HUBERT VON MEYERINCK *The Son of de Bli*
FRIDA RICHARD, EMILIE KURZ ..... *Manon's Aunts*
LYDIA POTECHINA ..... *Susanne*
THEODOR LOOS ..... *Tiberge*
SIEGFRIED ARNO ..... *Lescaut*
TRUDE HESTERBERG .....*Claire*
MARLENE DIETRICH ..... *Micheline*

### Maré Nostrum

(OUR SEA)

METRO-GOLDWYN. *Director : Rex Ingram. Adapted from the novel by Blasco Ibanez.*

UNI APOLON ..... *The Triton*
ALEX NOVA .... *Don Esteban Ferragut*
KADA-ABD-EL-KADER .. *His Son, Ulysses*
HUGHIE MACK ..... *Caragol*
ALICE TERRY ..... *Freya Talberg*
ANTONIO MORENO .... *Ulysses Ferragut*
MLLE. KITHNOU.. *His Wife, Dona Cinta*
MICKY BRANTFORD ..*Their Son, Esteban*
FREDERICK MARIOTTI .. *Toni, the Mate*
MADAME PAQUERETTE.. *Dr. Fedelmann*
FERNAND MAILLY ..... *Count Kaledine*
ANDRE VON ENGLEMAN .... *Submarine Commander*

### Metropolis

U.F.A.

ALFRED ABEL ..... *John Masterman*
GUSTAV FROELICH ..... *Eric, his Son*
RUDOLF KLEIN-ROGGE ..... *Rotwang, an Inventor*
FRITZ RASP ..... *Slim*
THEODOR LOOS .. *Joseph, Secretary to Masterman*
HEINRICH GEORGE .. *Grot, Foreman of the Heart-Machine*
BRIGITTE HELM .. *Mary, a girl of the people*

### Michael Strogoff

UNIVERSAL FILM DE FRANCE. *From the novel by Jules Verne.*

IVAN MOSJOUKINE .... *Michael Strogoff*
MME. NATHALIE KOVANKO *Nadia Fedoroff*
CHAKATOUNY ..... *Ogareff*
MME. BRINDEAU *Marfa, Strogoff's Mother*
GABRIEL DE GRAVONNE .. *Jollivet, French Correspondent*
HENRI DEBAIN ..... *Blount, English Correspondent*
MME. DE YZARDUY ..... *Zangara*
DEFAS ..... *Pheophar Khan*
K. KVANINE ..... *Basil Fedoroff*
PRINCE N. KOUGOUCHEFF *General Kissoff*
E. GAIDAROFF .. *Alexander II, Emperor of Russia*

### Nell Gwyn

FIRST NATIONAL.

DOROTHY GISH ..... *Nell Gwyn*
SYDNEY FAIRBROTHER..... *Mrs. Gwyn*
EDWARD SORLEY .....*Soldier*
JUDD GREEN .....*Sailor*
AUBREY FITZGERALD .... *Tom Killigrew*
RANDLE AYRTON ..... *King Charles II.*
GIBB MCLAUGHLIN ..... *Duke of York*
HILDA COWLEY, DORINA SHIRLEY ..*Maids of Honour*
FRED RAINS ..... *Earl of Shaftesbury*
JOHNNY BUTT ..... *Samuel Pepys*
JULIETTE COMPTON .. *Lady Castlemaine*
TOM COVENTRY ..... *Innkeeper*
BOOTH CONWAY ..... *King's Messenger*
FORRESTER HARVEY ..... *Charles Hart*
DONALD MCARDLE .. *Duke of Monmouth*
ROLF LESLIE ..... *Evelyn*

### Over the Hill

FOX. *Director : Harry Millarde. From the poem by Will Carleton. First released, 1921. Re-issued, 1927.*

MARY CARR.....*Ma Benton*
WILLIAM WELCH..... *Dad Benton*
SHERIDAN TANSEY.....*Isaac, the boy*
NOEL.....*Isaac, the man*
STEPHEN CARR.....*Thomas, the boy*
JOHN DWYER.....*Thomas, the man*
JERRY DEVINE.....*John, the boy*
JOHN WALKER ..... *John, the man*
JAMES SHELDON.....*Charles, the boy*
WALLACE RAY.....*Charles, the man*
ROSEMARY CARR.....*Rebecca, the child*
PHYLLIS DILLER....*Rebecca, the woman*
MARY BETH CARR.....*Susan, the child*
LOUELLA CARR.....*Susan, the woman*
VIVIENNE OSBORNE.....*Isabella Stronk*
DOROTHY ALLEN ..... *Agulutia*
EDNA MURPHY.....*Lucy*

### Triumph of the Rat, The

GAINSBOROUGH. *From an original story by Graham Cutts and Reginald Fogwell.*
IVOR NOVELLO.....*Pierre Boucheron*
ISABEL JEANS ..... *Zelie De Chaumet*
NINA VANNA *Comtesse Madeleine De L'Orme*
MARIE AULT.....*Mère Colline*
LEWIN MANNERING.....*Comte Henri Mercereau*
MRS. HAYDEN COFFIN *Duchesse de l'Orme*
JULIE SUEDO.....*Mou-Mou*
CHARLES DORMER.....*René Duval*
GABRIEL ROSCA.....*The Apache*

### Volcano

PARAMOUNT. *Director : William K. Howard. From "The Martinque," by Lawrence Eyre.*
BEBE DANIELS .... *Zabette de Chauvalon*
RICARDO CORTEZ.....*Stephane Duval*
WALLACE BEERY..... *Quembo*
ARTHUR EDMUND CAREW *Maurice Duval*
DALE FULLER.....*Negro Servant*
EULALIE JENSEN..*Madame de Chauvalon*
BRANDON HURST....*André de Chauvalon*
MARJORIE GAY.....*Marie de Chauvalon*
ROBERT PERRY.....*Father Benedict*
SNITZ EDWARDS.....*Auctioneer*

### Volga Boatman, The

CECIL DE MILLE PRODUCTION. *From Konrad Bercovici's novel.*
WILLIAM BOYD..*Feodor, a Volga boatman*
ELINOR FAIR.....*Vera, a princess*
ROBERT EDESON *Prince Nikita, her father*
VICTOR VARCONI..*Prince Dimitri Orloff*
JULIA FAYE.....*Mariusha, a gipsy*
THEODORE KOSLOFF *Stefan, a blacksmith*
ARTHUR RANKIN....*Vashi, a boatman*

### Waltz Dream, The

U.F.A. *From the world-famous opera by Oscar Strauss.*
JACOB TIEDKE *Eberhard XXIII, Duke of Flausenburg*
MADY CHRISTIANS *Princess Alix, his daughter*
CARL BECKERSACHE *Peter Ferdinand, Archduke of Austria*
WILLY FRITSCH *Lieut. Nicholas, his aide-de-camp*
JULIUS FALKENSTEIN *Count Rockoff, Lord Chamberlain of Flausenburg*
MATHILDE SUSSIN *Countess Cockeritz, Maid of Honour to the Princess*
XENIA DESNI *Franzi, Conductor of a Viennese Ladies' Orchestra*

### Winning of Barbara Worth, The

METRO-GOLDWYN. *From the novel by Harold Bell Wright.*
RONALD COLMAN.....*Willard Holmes*
VILMA BANKY.....*Barbara Worth*
CHARLES LANE.....*Jefferson Worth*
PAUL MCALLISTER.....*The Seer*
E. J. RATCLIFFE.....*James Greenfield*
GARY COOPER.....*Abe Lee*
CLYDE COOK.....*Tex*
ERWIN CONNELLY.....*Pat*
SAM BLUM.....*Blanton*

## 1928

### Annie Laurie

METRO-GOLDWYN.

LILLIAN GISH.....*Annie Laurie*
NORMAN KERRY.....*Ian MacDonald*
CREIGHTON HALE.....*Donald*
JOSEPH STRIKER.....*Alastair*
HOBART BOSWORTH....*The MacDonald Chieftain*
PATRICIA AVERY.....*Enid*
RUSSELL SIMPSON.....*Sandy*
BRANDON HURST *The Campbell Chieftain*
DAVID TORRENCE.....*Robert Laurie*
FRANK CURRIER ....*Cameron of Lochiel*

### Beau Sabreur

PARAMOUNT. *Sequel to "Beau Geste," by Percival C. Wren.*
GARY COOPER ..... *Henri Beaujolais*
EVELYN BRENT.....*Mary van Brugh*
WILLIAM POWELL.....*Becque*
NOAH BEERY ..... *El Hamel*
MITCHELL LEWIS ..*Suleiman the Strong*
FRANK REICHER.....*General Beaujolais*
ARNOLD KENT.....*Raoul*
RAOUL PAOLI.....*Dufour*
JOAN STANDING.....*Mary's maid*

### Carmen

WARDOUR.

RAQUEL MELLER.....*Carmen*
LOUIS LERCH.....*Don Jose*
VICTO VINA.....*Le Dancaire*
JEAN MURAT.....*The Lieutenant*
CHARLES BARROIS.....*Lillas Pastia*
GUERRERO DE XANDOVAL *The Picador Lucas*
GASTON MODOT..*Garci of "The Borgne"*

### Circus, The

UNITED ARTISTS. *Written and directed by Charles Chaplin.*
CHARLES CHAPLIN ..... *Charlie*

MERNA KENNEDY....*The Equestrienne*
BETTY MORRISSEY..*The Vanishing Lady*
HARRY CROCKER *Rex, King of the High Wire*
ALLAN GARCIA....*The Circus Proprietor*
HENRY BERGMAN.....*The Merry Clown*
STANLEY J. SANFORD..*The Tent Master*
GEORGE DAVIS.....*The Magician*
JOHN RAND.....*The Property Man*
STEVE MURPHY..... *The Pickpocket* / *The Prizefighter*

### Climbers, The

WARNER BROS.

IRENE RICH.....*Duchess of Arrogan*
CLYDE COOK.....*Pancho Mendoza*
FORREST STANLEY *Duke Cordova, El Blanco, the Bandit*
FLOBELLE FAIRBANKS.....*Laska*
MYRNA LOY.....*Countess Veya*
ANDERS RANDOLF.....*Hans Nelson*
DOT FARLEY....*Juna, the Duchess' Maid*
ROSEMARY COOPER..... *Queen*
NIGEL BARRIE.....*Duke of Arrogan*
JOSEPH STRIKER.....*Ensign Carlos*
HECTOR SARNO.....*Miguel*
MAX BARWIN ....*King Ferdinand VII*
MARTHA FRANKLIN.....*Clotilda*

### Constant Nymph, The

GAINSBOROUGH. *Director: Adrian Brunel. From the novel by Margaret Kennedy and the play by her and Basil Dean.*

*Sangers' "Circus."*

GEORGE HEINRICH.....*Sanger*
MARY CLARE.....*Linda*
MABEL POULTON.....*Tessa*
DOROTHY BOYD.....*Paulina*
BENITA HUME.....*Toni*
YVONNE THOMAS.....*Kate*
ERNA STURM.....*Susan*

*The Others.*

IVOR NOVELLO.....*Lewis*
TONY DE LUNGO.....*Roberto*
PETER EVAN THOMAS..... *Ike*
ROBERT GARRISON.....*Trigorin*
FRANCES DOBLE.....*Florence*
J. H. ROBERTS.....*Dr. Churchill*

### Dawn

HERBERT WILCOX PRODUCTION. *From the story by Captain Reginald Berkeley.*

SYBIL THORNDIKE.....*Nurse Cavell*
MADAME BODART....*Madame Ada Bodart*
GORDON CRAIG.....*Phillipe Bodart*
MARIE AULT.....*Madame Rappard*
MICKY BRANTFORD....*Her Son, Jacques*
MARY BROUGH.....*Madame Pitou*
RICHARD WORTH.....*Jean, her husband*
COLIN BELL.....*Widow Deveaux*
DACIA DEANE.....*Her daughter*
CECIL BARRY.....*Col. Schultz*
HADDON MASON.....*German A.P.M.*
MAURICE BRADDELL.....*British Airman*
EDWARD O'NEILL..... *Lutheran Priest*
GRIFFITH HUMPHREY *President of the Court Martial*

### Easy Virtue

GAINSBOROUGH. *Director: Alfred Hitchcock. From the play by Noel Coward.*

ISABEL JEANS.....*Larita Filton*
FRANKLYN DYALL.....*Her husband*
ERIC BRANSBY WILLIAMS *The Co-Respondent*
IAN HUNTER ..... *Plaintiff's Counsel*
ROBIN IRVINE.....*John Whittaker*
VIOLET FAREBROTHER.....*His Mother*
FRANK ELLIOT.....*His Father*
DACIA DEANE.....*His Elder Sister*
DOROTHY BOYD.....*His Younger Sister*
ENID STAMP-TAYLOR..... *Sarah*

### Faust

U.F.A. *From Goethe's drama.*

EMIL JANNINGS.....*Mephisto*
CAMILLA HORN..... *Marguerite*
GOSTA EKMANN.....*Faust*
WILHEIM DIETERLE .....*Valentine, Marguerite's brother*
FRIEDA RICHARD.....*Her Mother*
YVETTE GUILBERT.....*Martha, her Aunt*

### Fazil

FOX. *Director: Howard Hawks.*

CHARLES FARRELL.....*Prince Fazil*
GRETA NISSEN.....*Fabienne*
MAE BUSCH.....*Helene Debreuze*
VADIM URANEFF.....*Ahmed*
TYLER BROOKE.....*Jacques Debreuze*
EDDIE STURGIS.....*Rice*
JOSEPHINE BORIO.....*Aicha*
JOHN BOLES..... *John Clavering*
JOHN T. MURRAY..... *Gondolier*
ERVILLE ALDERSON.....*Iman Idris*
DALE FULLER..... *Zouroya*
HANK MANN..... *Ali*

### Gentlemen Prefer Blondes

PARAMOUNT. *From the story by Anita Loos and the play by her and John Emerson.*

RUTH TAYLOR.....*Lorelei Lee*
ALICE WHITE.....*Dorothy Shaw*
FORD STERLING.....*Gus Eisman*
HOLMES HERBERT.....*Henry Spoffard*
MACK SWAIN.....*Francis Beekman*
EMILY FITZROY.....*Mrs. Beekman*
TRIXIE FRIGANZA.....*Mrs. Spoffard*
BLANCHE FRIDERICI.....*Miss Chapman*
ED FAUST.....*Robert*
EUGENE BORDEN.....*Louis*
MARGARET SEDDON.....*Lorelei's Mother*
LUKE COSGRAVE....*Lorelei's Grandfather*
CHESTER CONKLIN..... *Judge*
YORK SHERWOOD.....*Mr. Jennings*
MILDRED BOYD.....*Lulu*

### Ghost Train, The

W. & F. *Director : C. Bolvary. From the play by Arnold Ridley.*

GUY NEWALL.....*Teddie Deakin*
LOUIS RALPH.....*Saul Hodgkin*
JOHN MANNERS.....*Charles Murdock*
ERNEST VEREBES.... *Richard Winthrop*
ILSE BOIS..... *Miss Bourne*
ANNA JENNINGS.....*Peggy Murdock*
AGNES KEROLENKO.....*Elsie Winthrop*
ROSA WALTER..... *Julia Price*

### Girl in Every Port, A

FOX. *Director : Howard Hawks.*

VICTOR MCLAGLEN.....*Spike Madden*
ROBERT ARMSTRONG.....*Salami*
LOUISE BROOKS.....*French Girl*
GRETEL YOLTZ.....*Dutch Girl*
NATALIE JOYCE.....*Panama Girl*
MARIA CASAJUANA.....*Buenos Aires Girl*

### His Lady

WARNER.

JOHN BARRYMORE.. *Chevalier Fabien des Grieux*
DOLORES COSTELLO..... *Manon*
WARNER OLAND.....*Andre, her brother*
SAM DE GRASSE .....*Comte Guillot de Morfontaine*
HOLMES HERBERT.....*Jean Tiberge*
STUART HOLMES *Louis XV, King of France*
BERTRAM GRASSBY...*Le Duc de Richelieu*
TOM SANTSCHI. *Captain of the Convict Boat*
MARCELLE CORDAY.....*Marie*
CHARLES CLARY.....*A Lay Brother*
TEMPLAR SAXE..... *Baron Chevral*
EUGENIE BESSERER.....*The Landlady*
ROSE DIONE..... *Nana*
NOBLE JOHNSON.....*An Apache*
TOM WILSON..*A Convict aboard the Boat*

### Madame Pompadour

BRITISH INTERNATIONAL PICTURES.

DOROTHY GISH.....*Madame Pompadour*
ANTONIO MORENO.....*Rene Laval*
HENRI BOSC.....*King Louis XV*
GIBB MCLAUGHLIN....*Comte de Maurepas*
NELSON KEYS..... *Duc de Courcelette*
CYRIL MCLAGLEN..... *Gogo*
MARSA BEAUPLAN.....*Madame Poisson*
MARIE AULT.....*Belotte*

### Mademoiselle Parley-Voo

GAUMONT. *Director : Maurice Elvey. Story by F. V. Merrick and Jack Harris.*

ESTELLE BRODY.....*Mademoiselle*
JOHN STUART.....*John*
JOHNNIE ASHBY.....*Their Son*
ALF GODDARD.....*Fred*
HUMBERSTON WRIGHT....*The Old Soldier*
JOHN LONGDEN.....*Le Beau*
WALLACE BOSCO.....*Bollinger*

### Magic Flame, The

UNITED ARTISTS. *Director : Henry King. From the stage play, "King Harlequin."*

RONALD COLMAN..... { *The Clown* / *The Count*
VILMA BANKY.....*The Aerial Artiste*
AUGUSTINO BORGATO....*The Ringmaster*
GUSTAV VON SEYFFERTITZ..*The Chancellor*
HARVEY CLARK.....*The Aide*
SHIRLEY PALMER.....*The Wife*
COSMO KYRLE BELLEW....*The Husband*
GEORGE DAVIS.....*The Utility Man*
ANDRE CHERON.....*The Manager*
VADIM URANEFF.....*The Visitor*

### Mumsie

W. &. F. *Director : Herbert Wilcox.*

PAULINE FREDERICK..... *Mumsie*
NELSON KEYS....." *Spud" Murphy*
HERBERT MARSHALL....*Col. Armytage*
FRANK STANMORE....." *Nobby" Clarke*
DONALD MCCARDLE ..... *Noel Symonds*
IRENE RUSSELL.....*Louise Symonds*
ROLF LESLIE.....*Edgar Symonds*
A. BARRY ..... *Carl Kessler*

### On Trial

WARNER BROS. *Director : Archie Mayo.*

PAULINE FREDERICK.....*Joan Trask*
BERT LYTELL.....*Robert Strickland*
LOIS WILSON.....*May Strickland*
HOLMES HERBERT.....*Gerald Trask*
RICHARD TUCKER..*Mr. Gray, Prosecutor*
JASON ROBARDS....*Mr. Arbuckle, Defence*
JOHNNY ARTHUR.....*Stanley Glover*
VONDELL DARR.....*Doris Strickland*
FRANKLIN PANGBORN.....*Turnbull*
FRED KELSEY.....*Clerk*
EDMUND BREESE.....*Judge*
EDWARD MARTINDELL.....*Dr. Morgan*

### Ramona

UNITED ARTISTS.

DOLORES DEL RIO.....*Ramona*
WARNER BAXTER.....*Alessandro*
ROLAND DREW.....*Felipe*
VERA LEWIS.....*Senora Moreno*
MICHAEL VISAROFF.....*Juan Canito*
JOHN T. PRINCE....*Father Salvierderra*
MATHILDE COMONT..... *Marda*
CARLOS AMOR.....*A Sheep Herder*
JESS CAVIN.....*Bandit Leader*
JEAN.....*The Dog*

### Roses of Picardy

GAUMONT. *Director : Maurice Elvey. From R. H. Mottram's novels, "The Spanish Farm" and "Sixty-Four, Ninety-Four."*

LILIAN HALL-DAVIS.....*Madeleine Vanderlynden*

JOHN STUART.....*Lieut. Skene*
HUMBERSTON WRIGHT.....*Jerome Vanderlynden*
JAMESON THOMAS..*Georges D'Archeville*
BROMLEY DAVENPORT *Baron D'Archeville*
MARIE AULT.....*Baroness D'Archeville*
CLIFFORD HEATHERLEY....." *Uncle* "

### Sadie Thompson

UNITED ARTISTS. *Director : Raoul Walsh. From the story by Somerset Maugham.*
GLORIA SWANSON.....*Sadie Thompson*
LIONEL BARRYMORE....*Oliver Hamilton*
BLANCHE FRIDERICI.....*Mrs. Hamilton*
CHARLES LANE.....*Dr. McPhail*
FLORENCE MIDGLEY.....*Mrs. McPhail*
JAMES A. MARCUS....*Joe Horn, the trader*
SOPHIA ARTEGA.....*Ameena*
WILL STANTON....*Quartermaster Bates*
RAOUL WALSH.....*Sergeant Tim O'Hara*

### Seventh Heaven

FOX. *From the play by John Golden.*
JANET GAYNOR.....*Diane*
CHARLES FARRELL.....*Chico*
BEN BARD.....*Brissac*
DAVID BUTLER.....*Gobin*
ALBERT GRAN.....*Boul*
GLADYS BROCKWELL.....*Nana*
EMILE CHAUTARD.....*Pere Chevillon*
GEORGE STONE.....*Sewer Rat*
JESSIE HASLETT.....*Aunt Valent*
LILLIAN WEST.....*Arlette*
MARIE MOSQUINI.....*Mrs. Gobin*

### Sorrell and Son

UNITED ARTISTS. *Director : Herbert Brenon. From the novel by Warwick Deeping.*
H. B. WARNER.....*Stephen Sorrell*
ANNA Q. NILSSON.....*Dora Sorrell*
NILS ASTHER.....*Christopher Sorrell*
MICKY MCBAN.... *Christopher, as a child*
ALICE JOYCE.....*Fanny Garland*
CARMEL MYERS.....*Florence Palfrey*
LOUIS WOLHEIM.....*Sgt-Major Buck*
NORMAN TREVOR.....*Thomas Roland*
PAUL MCALLISTER.....*Dr. Orange*
MARY NOLAN.....*Molly Roland*

### Thirteen Washington Square

UNIVERSAL.
GEORGE LEWIS.....*Jack de Peyster*
JEAN HERSHOLT...." *Deacon* " *Pyecroft*
ALICE JOYCE.....*Mrs. de Peyster*
HELEN FOSTER.....*Mary Morgan*
ZASU PITTS ..... *Mathilde*

### Twinkletoes

FIRST NATIONAL. *From the story by Thomas Burke.*
COLLEEN MOORE.....*Twinkletoes*
KENNETH HARLAN.....*Chuck Lightfoot*
TULLY MARSHALL.....*Dad Minasi*
GLADYS BROCKWELL.....*Cissie*
LUCIEN LITTLEFIELD.....*Hank*
WARNER OLAND.....*Roseleaf*
JOHN PHILIP KOLB.....*Bill Carsides*
JULANNE JOHNSTON.....*Lilac*
WILLIAM MCDONALD..*Inspector Territon*

### Uncle Tom's Cabin

UNIVERSAL. *Director : Harry Pollard.*
MARGARITA FISCHER.....*Eliza*
JAMES B. LOWE.....*Uncle Tom*
ARTHUR EDMUND CAREWE..*George Harris*
GEORGE SIEGMANN.....*Simon Legree*
EULALIE JENSEN..... *Cassey*
MONA RAY.....*Topsy*
VIRGINIA GREY.....*Eva*
LASSIE LOU AHERN.....*Little Harry*
LUCIEN LITTLEFIELD.....*Lawyer Marks*
ADOLPH MILAR.....*Mr. Haley*
GORDON RUSSELL.....*Loker*
GERTRUDE HOWARD.....*Aunt Chloe*
JACK MOWER.....*Mr. Shelby*
VIVIEN OAKLAND.....*Mrs. Shelby*
JOHN ROCHE.....*Augustine St. Clare*
AILEEN MANNING.....*Aunt Ophelia*
SEYMOUR " SKIPPER " ZELLIF *Mr. Harris*
C. E. ANDERSON.....*Johnson*

*James B. Lowe made a personal appearance when the above film was given a special showing at the London Pavilion in December, 1927.*

### Vortex, The

GAINSBOROUGH. *From the play by Noel Coward.*
IVOR NOVELLO.....*Nicky Lancaster*
WILLETTE KERSHAW..*Florence Lancaster, his mother*
SIR SIMEON STUART....*David Lancaster, his father*
FRANCES DOBLE.....*Bunty Mainwaring*
ALAN HOLLIS.....*Tom Veryan*
KINSEY PEILE.....*Pauncefort Quentin*
JULIE SUEDO.....*The Dancer*
DOROTHY FANE.....*Helen Saville*

### Way of All Flesh, The

PARAMOUNT. *Director : Victor Fleming.*
EMIL JANNINGS.....*August Schilling*
BELLE BENNETT.....*Mrs. Schilling*
PHYLLIS HAVER.....*The Temptress*
DONALD KEITH.....*August, junior*
PHILIPPE DE LACY .....*August, junior, as a child*
FRED KOHLER.....*The Tough*

### What Price Glory?

FOX.
VICTOR MCLAGLEN .....*Captain Flagg*
EDMUND LOWE.....*Sergeant Quirt*
DOLORES DEL RIO.....*Charmaine*
WILLIAM V. MONG....." *Cognac Pete* "
PHYLLIS HAVER.....*Shanghai Mabel*

ELENA JURADO *Carmen of the Philippines*
LESLIE FENTON.....*Lieut. Moore*
BARRY NORTON.....*Private Lewisohn*
SAMMY COHEN.....*Private Pipinsky*
TED MCNAMARA.....*Private Kiper*
AUGUST TOLLAIRE.....*French Mayo*

### When Fleet Meets Fleet

STARK INTERNATIONAL PRODUCTIONS.
*A romance of the great battle of Jutland.*
HENRY STUART..*The British Commander*
BERNARD GOETZKE.....*The German Commander*
AGNES ESTERHAZY....*His English Wife*
EUGEN BURG.....*His father*
DARRY HOLM.....*His sister*
NILS ASTHER.....*His brother officer*
HEINRICH GEORGE.....*His chief gunner*

### Wind, The

METRO-GOLDWYN-MAYER. *Director: Victor Seastrom.*
LILLIAN GISH.....*Letty*
LARS HANSEN.....*Lige*
MONTAGU LOVE.....*Roddy*
DOROTHY CUMMING.....*Cora*
EDWARD EARL.....*Beverly*
WILLIAM ORLAMOND.....*Sourdough*
CARMENCITA JOHNSON, LAON RAMON, BILLY KENT SCHAEFER } *Cora's Children*
*Laon Ramon is now known as Leon Janney.*

## 1929

### Abie's Irish Rose

PARAMOUNT. *Director: Victor Fleming.*
JEAN HERSHOLT..... *Solomon Levy*
CHARLES ROGERS.....*Abie Levy*
NANCY CARROLL.....*Rosemary Murphy*
J. FARRELL MACDONALD..*Patrick Murphy*
BERNARD GORCEY.....*Isaac Cohen*
IDA KRAMER.....*Mrs. Isaac Cohen*
NICK COGLEY.....*Father Whalen*
CAMILLUS PRETAL....*Rabbi Jacob Samuels*
ROSA ROSANOVA.....*Sarah*

### At the Edge of the World

U.F.A. *Director: Karl Grune.*
BRIGITTE HELM.... *Magda, The Miller's Daughter*
ALBERT STEINRUCK.....*The Miller*
WILHEIM DIETERLE.....*John, his son*
IMRE RADAY ..... *Michael, his son*
CAMILLA VON HOLLAY.....*John's wife*
ERWIN FABER.....*The Stranger*
MAX SCHRECK.....*The Pedlar*
VICTOR JANSON.....*The Captain*
JEAN BRADIN ..... *The Lieutenant*

### Blackmail

BRITISH INTERNATIONAL PICTURES.
*Director: Alfred Hitchcock.*
ANNY ONDRA..... *Alice White*
SARA ALLGOOD.....*Mrs. White*
CHARLES PATON.....*Mr. White*
JOHN LONGDEN.....*Frank Webber*
DONALD CALTHROP.....*Tracy*
CYRIL RITCHARDS.....*The Artist*
HANNAH JONES.....*The Landlady*
HARVEY BRABAN.....*Chief Inspector*
*Joan Barry was Anny Ondra's vocal double in the talkie version.*

### Broadway

UNIVERSAL. *Director: Paul Fejos.*
GLENN TRYON.....*Roy Lane*
EVELYN BRENT.....*Pearl*
MERNA KENNEDY.....*Billie Moore*
THOMAS E. JACKSON.....*Dan McCorn*
OTIS HARLAN.....*Porky*
ROBERT ELLIS.....*Steve Crandall*
PAUL PORCASI.....*Nick Verdis*
MARION LORD.....*Lil*
FRITZ FELD.....*Mose Levett*
ARTHUR HOUSMAN.....*Dolph*
GEORGE DAVIS.....*Joe*
LESLIE FENTON....."*Scar*" *Edwards*
BETTY FRANCISCO.....*Maize*
EDYTHE FLYNN.....*Ruby*
FLORENCE DUDLEY.....*Ann*
RUBY MCCOY.....*Grace*
*Gus Arnheim and his Cocoanut Grove Orchestra.*

### Broadway Melody, The

METRO - GOLDWYN - MAYER. *Director: Harry Beaumont.*
ANITA PAGE.....*Queenie*
BESSIE LOVE.....*Hank*
CHARLES KING.....*Eddie*
JED PROUTY.....*Uncle Bernie*
KENNETH THOMSON..... *Jock*
EDWARD DILLON.....*Stage Manager*
MARY DORAN.....*Blonde*
EDDIE KANE.....*Zanfield*
J. EMMETT BECK.....*Babe Hatrick*
MARSHALL RUTH.....*Stew*
DREW DEMAREST.....*Turpe*

### City of Purple Dreams, The

TREM CARR PRODUCTION. *Director: Duke Worne.*

BARBARA BEDFORD.....*Esther Strom*
ROBERT FRAZER.....*Daniel Randolph*
DAVID TORRENCE.....*Symington Otis*
JACQUELINE GADSDEN ....*Kathleen Otis*
PAUL PANZER ..... *Slug Nikolay*
JACK CARLISLE.....*Kelly*
HENRY ROQUEMORE ..... *Quigg*

### Cock-Eyed World, The

FOX. *Director: Raoul Walsh.*

LEILA KARNELLY ..... *Olga*
EL BRENDEL.....*Olson*
BOBBY BURNS .....*Connors*
JEAN BARY..... *Fanny*
JOE BROWN ..... *Brownie*
STUART ERWIN..... *Buckley*
IVAN LINOW.....*Sanovich*
SOLIDAD JIMINEZ ..... *Innkeeper*
ALBERT DRESDEN ..... *O'Sullivan*
JOE ROCHAY.....*Jacobs*
JEANETTE DAGNA.....*Katinka*
VICTOR MCLAGLEN ..... *Sergeant Flagg*
EDMUND LOWE..... *Sergeant Quirt*
LILI DAMITA ..... *Elenita*

### Coquette

UNITED ARTISTS. *Director: Sam Taylor.*

MARY PICKFORD.....*Norma Besant*
JOHNNY MACK BROWN..*Michael Jeffery*
MATT MOORE.....*Stanley Wentworth*
JOHN SAINPOLIS.....*Dr. John Besant*
WILLIAM JANNEY.....*Jimmy Besant*
HENRY KOLKER ..... *Jasper Carter*
GEORGE IRVING.....*Robert Wentworth*
LOUISE BEAVERS.....*Julia*

### Crowd, The

METRO - GOLDWYN - MAYER. *Director: King Vidor.*

ELEANOR BOARDMAN ..... *Mary*
JAMES MURRAY.....*John*
BERT ROACH ..... *Bert*
DANIEL G. TOMLINSON.....*Jim*
LUCY BEAUMONT ..... *Mother*
DEL HENDERSON ..... *Dick*
FREDDIE BURKE FREDERICK .... *Junior*
ALICE MILDRED PUTER..... *Daughter*

### Desert Song, The

WARNER BROS. *Director: Roy Del Ruth.*

JOHN BOLES.....*The Red Shadow*
CARLOTTA KING.....*Margot*
LOUISE FAZENDA.....*Susan*
JOHNNY ARTHUR.....*Bennie Kidd*
EDWARD MARTINDEL..*General Birabeau*
JACK PRATT.....*Pasha*
OTTO HOFFMANN.....*Hassi*
ROBERT E. GUZMAN.....*Sid el Kar*
MARIE WELLS..... *Clementina*
JOHN MILJAN.....*Captain Fontaine*
DEL ELLIOTT.....*Rebel*
MYRNA LOY.....*Azuri*

### Divine Lady, The

FIRST NATIONAL. *Director: Frank Lloyd*

CORINNE GRIFFITH *Emma, Lady Hamilton*
VICTOR VARCONI.....*Lord Nelson*
H. B. WARNER....*Sir William Hamilton*
IAN KEITH....*Greville, Emma's first love*
WM. CONKLIN ..... *Romney*
MARIE DRESSLER.....*Mrs. Hart*
MICHAEL VAVITCH.....*King of Naples*
DOROTHY CUMMING....*Queen of Naples*
EVELYN HALL..*Duchess of Devonshire*
MONTAGU LOVE.....*Capt. Hardy*

### Four Devils

FOX. *Director: F. W. Murnau.*

J. FARRELL MACDONALD .... *The Clown*
ANDERS RANDOLF ..... *Cecchi*
CLAIRE MACDONALD ..... *The Woman*
JACK PARKER ..... } *Charles*
DAWN O'DAY ..... As } *Marian*
PHILLIPE DE LACY ....children } *Adolf*
ANITA FREMAULT .... } *Louise*
CHARLES MORTON .... } *Charles*
JANET GAYNOR .....The } *Marian*
BARRY NORTON .....Four } *Adolf*
NANCY DREXEL .....Devils } *Louise*
MARY DUNCAN..... *The Rich Lady*

### First Born, The

GAINSBOROUGH. *Director: Miles Mander*

MILES MANDER.....*Sir Hugo Boycott*
MADELEINE CARROLL *Madeleine, his wife*
JOHN LODER....*David, Lord Harborough*
ELLA ATHERTON....*Mme. Nina de Lande*
MARGOT ARMAND.....*Sylvia Finlay*
IVO DAWSON.....*Derek Finlay*
MARJORIE ROACH.....*Phoebe Chivers*
JOHN ST. JOHN.....*Dickie*
NAOMI JACOBS.....*Dot*
BERNARD VAUGHAN.....*Butler*
WALTER WICHELOW.....*Mr. Impett*
BERYL EGERTON..... *Maid*
THEODORE MANDER *Stephen, the First Born*

### Gentlemen of the Press

PARAMOUNT. *Director: Millard Webb.*

WALTER HUSTON.....*Wickland Snell*
KAY FRANCIS.....*Myra May*
CHARLES RUGGLES.....*Charlie Haven*
BETTY LAWFORD.....*Dorothy Snell*
NORMAN FOSTER.....*Ted Hanley*
DUNCAN PENWARDEN..*Mr. Higginbottom*

### His House in Order

GAUMONT. *Director: Randle Ayrton. From the famous drama by Sir Arthur Pinero.*

TALLULAH BANKHEAD.....*Nina Graham*
IAN HUNTER.....*Hilary Jesson*
DAVID HAWTHORNE.....*Filmer Jesson*
ERIC MATURIN.....*Major Maurewarde*
SHEILA COURTENEY.....*Annabel Jesson*
PAT COURTNEY.....*Derek Jesson*
NANCY PRICE.....*Lady Ridgeley*
WYNDHAM GUISE....*Sir Daniel Ridgeley*
MARY DIBLEY.....*Geraldine Ridgeley*
CLAUDE BEERBOHM.....*Pryce Ridgeley*
HARRY WORTH.....*The Butler*
LOUISE AYRTON.....*The Nursemaid*
FLORENCE NELSON.... *The Housekeeper*
MICHAEL BRUCE.....*The Footman*

### In Old Arizona

FOX. *Directors: Raoul Walsh and Irving Cummings. From the O. Henry story "The Caballero's Way."*

WARNER BAXTER.....*The 'Cisco Kid*
EDMUND LOWE....*Sergeant Mickey Dunn*
DOROTHY BURGESS.....*Tonia Maria*
J. FARRELL MACDONALD.....*Tad*
IVAN LINOW.....*Russian Immigrant*
HENRY ARMETTA.....*Barber*
SOLIDAD JIMINEZ.....*Cook*
ROY STEWART.....*Commandant*
JAMES MARCUS.....*Blacksmith*
ALPHONSE ETHIER.....*Sheriff*
JAMES BRADBURY (Jnr.).....*Soldier*
FRED WARREN.....*Piano Player*
JOE BROWN.....*Bartender*
FRANK CAMPEAU ..... } *Cowpunchers*
FRANK NELSON..... }
TOM SANTSCHI ..... }
DUKE MARTIN ..... }
PAT HARTIGAN ..... }

### Jazz Singer, The

WARNER BROS. VITAPHONE PRODUCTION.

AL JOLSON *Jakie Rabinowitz, later Jack Robin*

MAY MCAVOY.....*Mary Dale*
WARNER OLAND....*Cantor Rabinowitz*
EUGENIE BESSERER....*Sara Rabinowitz*
CANTOR JOSEF ROSENBLATT..*As himself*
OTTO LEDERER.....*Moisha Yudelson*
BOBBIE GORDON.....*Jakie, aged* 13
RICHARD TUCKER.....*Harry Lee*
NAT CARR.....*Levi*
WILLIAM DEMAREST.....*Buster Billings*
ANDERS RANDOLF.....*Dillings*
WILL WALLING.....*Doctor*

*A part-talkie, this was the first film with sound to be shown in this country, and it was exhibited at the Piccadilly Theatre, London on September* 27, 1928.

### King of Kings

*Produced by Cecil B. De Mille for Pathé.*

H. B. WARNER.....*Jesus, The Christ*
DOROTHY CUMMING....*Mary, the Mother*
ERNEST TORRENCE.. } *The Twelve Disciples* — *Peter*
JOSEPH SCHILDKRAUT — *Judas*
JAMES NEILL ..... — *James*
JOSEPH STRIKER ... — *John*
ROBERT EDESON.... — *Matthew*
SIDNEY D'ALBROOK — *Thomas*
DAVID IMBODER .... — *Andrew*
CHARLES BELCHER.. — *Philip*
CLAYTON PACKARD.. — *Bartholomew*
ROBERT ELLSWORTH — *Simon*
CHARLES REQUA ... — *James, the Less*
JOHN T. PRINCE ... — *Thaddeus*
JACQUELINE LOGAN....*Mary Magdalene*
RUDOLPH SCHILDKRAUT..*Caiaphas, High Priest of Israel*
SAM DE GRASSE .....*The Pharisee*
CASSON FERGUSON.....*The Scribe*
VICTOR VARCONI.....*Pontius Pilate*
MAJEL COLEMAN..*Proculla, Wife of Pilate*
MONTAGU LOVE....*The Roman Centurion*
WILLIAM BOYD.....*Simon of Cyrene*
M. MOORE.....*Mark*
THEODORE KOSLOFF..*Malchus, Captain of the High Priest's Guard*
GEORGE SIEGMANN.....*Barabbas*
JULIA FAYE.....*Martha*
JOSEPHINE NORMAN .... *Mary of Bethan*
KENNETH THOMSON..... *Lazarus*
ALAN BROOKS.....*Satan*
MURIEL MACCORMAC....*The Blind Girl*
CLARENCE BURTON *Dysmas, the Repentant Thief*
JAMES MASON *Gestas, the Unrepentant Thief*
MAY ROBSON..*The Mother of Gestas*
DOT FARLEY..*Maid Servant of Caiaphas*
HECTOR SARNO..*The Galilean Carpenter*
LEON HOLMES.....*The Imbecile Boy*
JACK PADGEN..*Captain of the Roman Guard*

*Many others in small parts and crowd scenes.*

### King, of the Khyber Rifles

FOX. *Director: John Ford. From the novel by Talbot Mundy.*

VICTOR MCLAGLEN..*Captain Donald King*
MYRNA LOY.....*Yasmani*
DAVID ROLLINS *Lieutenant Malcolm King*
ROY D'ARCY.....*Rewa Ghunga*
MITCHELL LEWIS.....*Mohammed Khan*
WALTER LONG.....*Harrim Bey*
PAT SOMERSET } ..... } *Highland Regiment officers*
DAVID PERCY }
LUMSDEN HARE.....*The Colonel*
CYRIL CHADWICK.....*Major Twynes*
DAVID TORRENCE.....*Field Marshal*

### Last Command, The

PARAMOUNT. *Director: Josef von Sternberg.*

EMIL JANNINGS.....*General Dolgrucki*
EVELYN BRENT.....*Natalie Dabrova*
WILLIAM POWELL.....*Leo Andreyev*
JACK RAYMOND.....*Assistant Director*
NICHOLAS SOUSSANIN....*The Adjutant*
MICHAEL VISAROFF.....*The Bodyguard*

### Laugh, Clown, Laugh

METRO-GOLDWYN-MAYER. *Director: Herbert Brenon.*

LON CHANEY.....*Tito*
BERNARD SIEGEL.....*Simon*
LORETTA YOUNG.....*Simonetta*
CISSY FITZ-GERALD.....*Giacinta*
NILS ASTHER.....*Luigi*
GWEN LEE.....*Diane*

### Legion of the Condemned

PARAMOUNT. *Director: William Wellman.*

GARY COOPER.....*Gale Price*
FAY WRAY.....*Christine*
BARRY NORTON.....*A Drunkard*
LANE CHANDLER.....*A Texan*
FRANCIS MACDONALD.....*A Murderer*
VOYA GEORGE.....*A Gambler*
FREEMAN WOOD.....*A Bored Man*
E. H. CALVERT.....*The Commandant*
TOTO GUETTE.....*A Mechanic*

### Luck of the Navy, The

GRAHAM WILCOX PRODUCTION. *Director: Fred Paul.*

HENRY VICTOR *Lieut. Clive Stanton, R.N.*
EVELYN LAYE.....*Cynthia Eden*
ROBERT CUNNINGHAM..*Admiral Maybridge, R.N.*
HAYFORD HOBBS.....*Louis Peel*
NORMA WHALLEY...*Mrs. Peel, his mother*
H. AGAR LYONS.....*Col. Dupont*
WILLIAM FRESHMAN..*Midshipman Wing Eden*
MASTER LESLIE TOMLINSON..*Wing as a boy*
MISS BASIL GRIFFIN.....*Anna*
H. SAXON-SNELL.....*Francois*
ZOE PALMER.....*Dora Green*
JOAN LANGFORD-REED..*Dora as a child*
DOUGLAS HERALD.....*Joe Briggs*
WALTER PATCH....*Stoker Clarke, R.N.*
HIRAM MARTIN.....*The Bruiser*
BURTON CRAIG.....*Lord Nelson*

### Man Who Laughs, The

UNIVERSAL. *Director: Paul Leni. From Victor Hugo's novel.*

CONRAD VEIDT..... *Gwynplaine*
MARY PHILBIN.....*Dea*
JOSEPHINE CROWELL.....*Queen Anne*
OLGA BACLANOVA.....*Duchess Josiana*
BRANDON HURST..... *Barkilphedro*
GEORGE SIEGMANN....*Dr. Hardquanonne*
STUART HOLMES.....*Lord Dirry-Moir*
CESARE GRAVINA.....*Ursus*
EDGAR NORTON....*Lord High Chancellor*
JULIUS MOLNAR, Jnr. *Gwynplaine as a boy*
TORBEN MEYER.....*The Spy*
NICK DE RUIZ.....*Wapentake*
SAM DE GRASSE.....*King James*
CHARLES PUFFY.....*Innkeeper*
FRANK PUGLIA }
JACK GOODRICH } .....*Clowns*

### Mother's Boy

P. D. C.

MORTON DOWNEY.....*Tommy O'Day*
BERYL MERCER.....*Mrs. O'Day*
JOHN T. DOYLE.....*Bart O'Day*
BRIAN DONLEVY.....*Harry O'Day*
HELEN CHANDLER.....*Rose Lyndon*
OSGOOD PERKINS.....*Jake Sturmberg*
LORIN RAKER.....*Joe Bush*
BARBARA BENNETT..*Beatrix Townleigh*
JENNIE MOSKOWITZ.... *Mrs. Applebaum*
JACOB FRANK..... *Mr. Applebaum*
LOUIS SORIN.....*Mr. Bumble*
ROBERT GLECKLER..... *Gus le Grand*
TYRRELL DAVIS.....*Duke of Pomplum*
ALLAN VINCENT.....*Dinslow*
LESLIE STOWE.....*Evangelist*

### Mr. Wu

METRO-GOLDWYN-MAYER. *Director: William Nigh.*

LON CHANEY.....*Mr. Wu*
LOUISE DRESSER.....*Mrs. Gregory*
RENEE ADOREE.....*Nang Ping*
HOLMES HERBERT.....*Mr. Gregory*
RALPH FORBES.....*Basil Gregory*
GERTRUDE OLMSTED.....*Hilda Gregory*
MRS. WONG WING.....*Ah Wong*
CLAUDE KING.....*Mr. Muir*
ANNA MAY WONG.....*Loo Song*
SONNY LOY.....*Little Wu*

### Movietone Follies of 1929

FOX.

JOHN BREEDEN.....*George Shelby*
LOLA LANE.....*Lila Beaumont*
DE WITT JENNINGS.....*Jay Darrell*
SHARON LYNN.....*Ann Foster*
ARTHUR STONE.....*Al Leaton*
STEPIN FETCHIT.....*Swifty*
WARREN HYMER.....*Martin*
ARCHIE GOTTLER..... *Stage Manager*
ARTHUR KAY.....*Orchestra Leader*
MARIO DOMINICI.....*Le Marie*

(*Principals in song and dance numbers:* SUE CAROL, LOLA LANE, SHARON LYNN, DIXIE LEE, MELVA CORNELL, PAULA LANGLEN, DAVID PERCY, CAROLYNNE SNOWDEN, JEANETTE DANCY, DAVID ROLLINS, BOBBY BURNS, FRANK RICHARDSON, HENRY M. MOLLANDIN, FRANK LA MONT and STEPIN FETCHIT.

### Noah's Ark

WARNER BROS. *Director: Michael Curtiz.* (*Biblical characters; the names of the modern characters are given in brackets.*)

DOLORES COSTELLO.....*Miriam* (*Mary*)
GEORGE O'BRIEN.....*Japheth* (*Travis*)
NOAH BEERY.....*King Nephilim* (*Nickoloff*)
LOUISE FAZENDA.....*Tavern Maid* (*Hilda*)
GUINN "BIG BOY" WILLIAMS.....*Ham* (*Al*)
PAUL MCALLISTER.....*Noah* (*Minister*)
NIGEL DE BRULIER.....*High Priest* (*Soldier*)
ANDERS RANDOLF....*Leader of Soldiers* (*The German*)
ARMAND KALIZ *Leader of King's Guard* (*The Frenchman*)
MYRNA LOY.....*Slave Girl* (*Dancer*)
WILLIAM V. MONG.....*Guard* (*The Innkeeper*)
MALCOLM WAITE.....*Shem* (*The Balkan*)
OTTO HOFFMAN.....(*Trader*)
NOBLE JOHNSON.....(*Broker*)
JOE BONOMO (*Aide to Leader of Soldiers*)

### Perfect Alibi, The

UNITED ARTISTS. *Director: Roland West.*

CHESTER MORRIS *No.* 1065, *Chick Williams*
HARRY STUBBS.....*Buck Bachman*
MAE BUSCH.....*Daisy Thomas*
ELEANOR GRIFFITH..... *Joan Manning*
IRMA HARRISON.....*Toots*
REGIS TOOMEY.....*Danny McGann*
AL HILL.....*Brown*
JAMES BRADBURY (Jnr.).....*Blake*
ELMER BALLARD.....*Soft Malone*
KERNAN CRIPPS .....*Trask*
PURNELL PRATT .....*Pete Manning*
PAT O'MALLEY.....*Tommy Glennon*
DE WITT JENNINGS.....*O'Brien*
EDWARD BRADY..*Geo. Stanislaus David*

### Private Life of Helen of Troy, The

FIRST NATIONAL. *Director: Alexander Korda.*

MARIA CORDA.....*Helen*
LEWIS STONE .....*Menelaus*
RICARDO CORTEZ.....*Paris*
GEORGE FAWCETT.....*Eteoneus*
ALICE WHITE.....*Adraste*
GORDON ELLIOTT.....*Telemachus*
TOM O'BRIEN.....*Ulysses*
BERT SPROTTE.....*Achilles*
MARIO CARILLO.....*Ajax*
CHARLES PUFFY *Malapokitoratoreadetos*
GEORGE KOTSONAROS.....*Hector*
CONSTANTINE ROMANOFF.....*Æneas*
EMILO BORGATO.....*Sarpedon*
ALICE ADAIR.....*Aphrodite*
HELEN FAIRWEATHER.....*Athena*
VIRGINIA THOMAS..... *Hera*

*Maria Corda made a personal appearance when this film was first shown at the opening night of Madame Tussaud's cinema on April 28, 1928.*

### Rose Marie

METRO-GOLDWYN-MAYER. *Director: Lucien Hubbard. Based on the famous Drury Lane musical comedy.*

JOAN CRAWFORD.....*Rose Marie*
JAMES MURRAY.....*Jim Kenyon*
HOUSE PETERS *Sergeant Terence Malone*
CREIGHTON HALE.....*Etienne*
GIBSON GOWLAND.....*Black Bastien*
GEORGE COOPER.....*Fuzzy*
LIONEL BELMORE ..... *Henri Duray*
WILLIAM ORLAMOND....*Emile la Flamme*
POLLY MORAN.....*Lady Jane*
HARRY GRIBBON.....*Trooper*

### Show Boat

UNIVERSAL. *Director: Harry Pollard. From the story by Edna Ferber.*

LAURA LA PLANTE.....*Magnolia*
JOSEPH SCHILDKRAUT.....*Ravenal*
ALMA RUBENS.....*Julie*
EMILY FITZROY.....*Parthenia Hawks*
OTIS HARLAN....*Captain Andy Hawks*
ELISE BARTLETT ..... *Ellie*
JACK MACDONALD ..... *Pilot*
NEELY EDWARDS ..... *Schultzy*
JANE LA VERNE } *Magnolia as a child* / *Kim*
GERTRUDE HOWARD.....*Queenie*
RALPH YEARSLEY.....*The Killer*
GEORGE CHESEBRO.....*Steve*
HARRY HOLDEN..... *Means*
MAX ASHER.....*Utility Man*
JIM COLEMAN.....*Stage Hand*
CARL HERLINGER..... *Wheelsman*

### Singing Fool, The

WARNER. *Director: Lloyd Bacon.*

AL JOLSON..... *Al*
BETTY BRONSON ..... *Grace*
JOSEPHINE DUNN.....*Molly*
REED HOWES..... *John Perry*
EDWARD MARTINDEL..... *Marcus*
ARTHUR HOUSMAN.....*Blackie Joe*
DAVID LEE.....*Sonny Boy*
R. E. O'CONNOR..... *Cafe Manager*

### Street Angel

FOX. *Director: Frank Borzage.*

JANET GAYNOR.....*Angela*
CHARLES FARRELL.....*Gino*
GUIDO TRENTO..... *Neri*
HENRY ARMETTA ..... *Masetto*
NATALIE KINGSTON ..... *Lisetta*
LOUIS LIGGETT.....*Beppo*
MILTON DICKINSON ..... *Bimbo*
HELENA HERMAN ..... *Andrea*
DAVID KASHNER.....*Strong Man*
ALBERTO RAGABLIATI.....*A Policeman*
JENNIE BRUNO ..... *Landlady*

### Student Prince, The

METRO GOLDWYN-MAYER. *Director: Ernst Lubitsch.*

RAMON NOVARRO..*Prince Karl Heinrich*
NORMA SHEARER..... *Kathi*
JEAN HERSHOLT.....*Dr. Juttner*
GUSTAV VON SEYFFERTITZ *King Karl VII*
PHILIPPE DE LACY.....*Heir Apparent*
EDGAR NORTON..... *Lutz*
BOBBY MACK..... *Kellerman*
EDWARD CONNELLY.....*Court Marshal*
OTIS HARLAN.....*Old Ruder*
GEORGE K. ARTHUR, JOHN S. PETERS .....*Students*

### Terror, The

WARNER. *Director: Roy del Ruth. From the story by Edgar Wallace.*

MAY MCAVOY.....*Olga Redmayne*
ALEC B. FRANCIS.....*Dr. Redmayne*
LOUISE FAZENDA.....*Mrs. Elvery*
HOLMES HERBERT..... *Henry Goodman*
EDWARD EVERETT HORTON..*Hugh Fane*
FRANK AUSTIN....."*Cotton*"
JOHN MILJAN.....*Alfred Kalman*
JOSEPH GIRARD.....*Inspector Hallick*
OTTO HOFFMAN..... "*Soapy*" *Marks*
MATHEW BETZ.....*Joe Connor*

*This was the first ALL-talking picture to be released in this country. It had a special showing in October, 1928, at the Piccadilly Theatre, London, following "The Jazz Singer," which was a part-talkie.*

### Trail of '98, The

METRO-GOLDWYN-MAYER.

*Director: Clarence Brown. From the novel by Robert W. Service.*

DOLORES DEL RIO.....*Berna*
RALPH FORBES..... *Larry*
KARL DANE.....*Lars Petersen*
HARRY CAREY.....*Jack Locasto*
TULLY MARSHALL.....*Salvation Jim*
EMILY FITZROY.....*Mrs. Bulkey*
TENEN HOLTZ..... *Mr. Bulkey*
RUSSELL SIMPSON.....*Old Swede*
CESARE GRAVINA....*Berna's Grandfather*
GEORGE COOPER *Samuel Foote, the Worm*
JOHN DOWN.....*Mother's Boy*
E. ALYN WARREN..... *Engineer's Boy*

### Trelawney of the Wells

METRO-GOLDWYN-MAYER. *Director: Sidney Franklin. From the play by Sir Arthur Wing Pinero.*

NORMA SHEARER.....*Rose Trelawney*
OWEN MOORE..... *Tom Wrench*
GWEN LEE..... *Avonia*
LEE MORAN.....*Colpoys*
ROY D'ARCY.....*Gadd*
VIRGINIA PEARSON.....*Mrs. Telfer*
WILLIAM HUMPHREY.....*Mr. Telfer*
EFFIE ELLSLER.....*Mrs. Mossop*

Non-Theatrical Folk:

RALPH FORBES..... *Arthur Gower*
O. P. HEGGIE *Vice-Chancellor Sir William Gower*
ANDREE TOURNEUR ....*Clara Defoenix*
CYRIL CHADWICK.....*Captain Defoenix*
MARGARET SEDDON *Miss Trafalgar Gower*

### Trespasser, The

UNITED ARTISTS.

GLORIA SWANSON.....*Marion Donnell*
ROBERT AMES.....*Jack Merrick*
PURNELL PRATT .....*Hector Ferguson*
HENRY B. WALTHALL.....*Fuller*
WALLY ALBRIGHT.....*Jackie*
WILLIAM HOLDEN.....*John Merrick, Sr.*
BLANCHE FRIDERICI.....*Miss Potter*
KAY HAMMOND....."*Flip*" *Merrick*
MARY FORBES.....*Mrs. Ferguson*
MARCELLE CORDAY.....*Blanche*

### Trial of Mary Dugan, The

METRO-GOLDWYN-MAYER. *Director: Bayard Veiller.*

NORMA SHEARER.....*Mary Dugan*
LEWIS STONE.....*Edward West*
H. B. WARNER.....*District Attorney*
RAYMOND HACKETT.....*Jimmy Dugan*
LILYAN TASHMAN.....*Dagmar Lorne*
OLIVE TELL.....*Mrs. Edgar Rice*
ADRIENNE D'AMBRICOURT..*Marie Ducrot*
DE WITT JENNINGS *Police Inspector Hunt*
WILFRED NORTH.....*Judge Nash*
LANDERS STEVENS.....*Dr. Welcome*
MARY DORNE.....*Pauline Agguero*
MYRA HAMPTON.....*May Harris*
WESTCOTT CLARK..*Police Captain Price*
CHARLES MOORE.....*James Madison*
CLAUD ALLISTER .....*Henry Plaisted*

### Triumph of the Scarlet Pimpernel, The

BRITISH & DOMINIONS. *Director: T. Hayes Hunter. From a story by Baroness Orczy.*

MATHESON LANG....*Sir Percy Blakeney*
MARJORIE HUME.....*Lady Blakeney*
NELSON KEYS.....*Robespierre*
HADDON MASON.....*Tallien*
JULIETTE COMPTON....*Theresia Cabbarus*
DOUGLAS PAYNE.. .....*Rateau*
HAROLD HUTH.....*Fouquier Tinville*

### Two Lovers

UNITED ARTISTS. *From Baroness Orczy's novel "Leatherface."*

RONALD COLMAN.....*Mark Van Ryche*
VILMA BANKY *Donna Lenora de Vargas*
NOAH BEERY.....*The Duke of Alva*
NIGEL DE BRULIER.....*Prince of Orange*
VIRGINIA BRADFORD.....*Grete*
HELEN JEROME EDDY..... *Inez*
EUGENIE BESSERER..*Madame Van Rycke*
PAUL LUKAS *Ramon de Linea*
FRED ESMELTON *Meinherr Van Rycke, Bailiff of Ghent*
HARRY ALLEN..... *Jean*
MARCELLA DALY.....*Marda*

### Volga-Volga

BRITISH & FOREIGN FILMS.
*Director: V. Tourjanski.*

LILIAN HALL-DAVIS.. *Princess Zaineb*
HANS SCHLETTOW..... *Stenka Rasin*
BORIS DE FAS..... *Iwaschka*
RUDOLF KLEIN-ROGGE.....*Hadschi-Ali*
GEORGE SEROFF.....*Filka*
GUSTL STARK-GSTETTENBAUER.. *Kolka*

### Widdecombe Fair

BRITISH INTERNATIONAL PICTURES.
*Director: Norman Walker. From the story by Eden Phillpots.*

WYNDHAM STANDING.....*The Squire*
MARGUERITE ALLEN.....*The Daughter*
WILLIAM FRESHMAN.....*The Lover*
VIOLET HOPSON.....*The Widow*
MOORE MARRIOTT....*Uncle Tom Cobleigh*
AUBREY FITZGERALD.....*The Bailiff*
GEORGE COOPER.....*The Farmer*
EVE LLEWELLYN.... *The Farmer's Wife*
CHESTER FIELD..... *The Handy Man*
JUDD GREEN.....*The Landlord*

### Wings

PARAMOUNT. *Director: William Wellman.*

CLARA BOW.....*Mary Preston*
CHARLES ROGERS.....*Jack Powell*
RICHARD ARLEN.....*David Armstrong*
JOBYNA RALSTON.....*Sylvia Lewis*
EL BRENDEL.....*Patrick O'Brien*
HENRY B. WALTHALL....*Mr. Armstrong*
JULIA SWAYNE GORDON *Mrs. Armstrong*
GARY COOPER.....*Cadet White*
ARLETTE MARCHAL.....*French Girl*
"GUNBOAT" SMITH.....*The Sergeant*

### Woman Disputed, A

UNITED ARTISTS. *Director: Henry King.*

NORMA TALMADGE.... *Mary Ann Wagner*
GILBERT ROLAND..... *Paul Hartman*
ARNOLD KENT.....*Nika Turgenov*
BORIS DE FAS.....*The Passer-by*
MICHAEL VAVITCH..... *Father Roche*
GUSTAV VON SEYFFERTITZ..*Otto Krueger*
GLADYS BROCKWELL.....*The Countess*
NICHOLAS SOUSSANIN.....*The Count*

## 1930

### Alf's Button

GAUMONT. *Director W. P. Kellino. Talkie version of the stage farce by W. A. Darlington.*

TUBBY EDLIN.....*Alf Higgins*
NORA SWINBURNE *Lady Isobel FitzPeter*
GYPSY RHOUMA.....*Lucy*
HUMBERSTON WRIGHT.....*Eustace*
PETER HADDON.....*Lieut. Allen*
SPENCER TREVOR.....*Lord Dunwater*
ALF GODDARD.....*Bill Grant*
POLLY WARD.....*Liz*
ANNIE ESMOND.....*Mrs. Gaskins*
CYRIL MCLAGLEN.....*Sergeant-Major*
BRUCE WINTON.....*Mustapha*
STANLEY COOKE....*Rev. Julian Gaskins*

Also:

ANTON DOLIN and ANNA LUDMILLA, NERVO AND KNOX, and THE GOTHAM QUARTETTE.

### Alias Jimmy Valentine

METRO-GOLDWYN-MAYER. *Director: Jack Conway.*

WILLIAM HAINES..... *Jimmy Valentine*
LIONEL BARRYMORE..... *Doyle*
LEILA HYAMS.....*Rose*
KARL DANE..... *Swede*
TULLY MARSHALL..... *Avery*
HOWARD HICKMAN.....*Mr. Lane*
BILLY BUTTS..... *Bobby*
EVELYN MILLS..... *The Little Sister*

### American Prisoner, The

BRITISH INTERNATIONAL PICTURES.
*Director: Thomas Bentley. Adapted from the novel by Eden Phillpotts.*

CARL BRISSON.....*Stark (Lieutenant)*
MADELEINE CARROLL *Grace (Squire's Daughter)*
CECIL BARRY.....*Peter Norcot*
A. BROMLEY DAVENPORT *Malherb (Squire)*

REGINALD FOX.... *Captain Mainwaring*
JOHN VALENTINE....*Miller (Commander)*
CARL HARBORD.. *Burnham (Lieutenant)*
HARRY TERRY....*Knapps (Boatswain)*
EDMOND DIGNON.. *Leverett (a sailor)*
LUCIUS BLAKE.....*Cuffee (a Seaman)*
CHARLES ASHTON....*Carberry (Gunlayer)*
NANCY PRICE....*Lovey Lee (The Witch)*
ROBERT ENGLISH..... *Col. Governor*

### Anna Christie

METRO-GOLDWYN-MAYER.

*Director : Clarence Brown. From the play by Eugene O'Neill.*

GRETA GARBO..... *Anna*
CHARLES BICKFORD.....*Matt*
GEORGE F. MARION.....*Chris*
MARIE DRESSLER.....*Marthy*
JAMES T. MACK.....*Johnny, the Priest*
LEE PHELPS.....*Larry*

### Argyle Case, The

WARNER. *Director : Howard Bretherton.*
THOMAS MEIGHAN....*Alexander Kayton*
H. B. WARNER.....*Hurley*
LILA LEE..... *Mary Morgan*
JOHN DARROW..... *Bruce Argyle*
ZASU PITTS.....*Mrs. Wyatt*
BERT ROACH.....*Joe*
WILBUR MACK.....*Sam*
DOUGLAS GERRARD.....*Finley*
ALONA MARLOWE..... *Kitty*
J. QUINN..... *Skidd*
GLADYS BROCKWELL.....*Mrs. Martin*

### Atlantic

BRITISH INTERNATIONAL PICTURES.

*Director : E. A. Dupont. The world's first bi-lingual all talkie. From the play, "The Berg," by Ernest Raymond.*

*(Note.—The names of the German players and their parts are given in brackets.)*

FRANKLIN DYALL.....*John Rool*
(FRITZ KORTNER) *(Heinrich Thomas)*
ELLALINE TERRISS..... *Mrs. Rool*
(ELSA WAGNER) *(Anna Thomas)*
DONALD CALTHROP....*Pointer, the valet*
(GEORG JOHN) *(Vandt)*
D. A. CLARKE SMITH.....*Tate Hughes*
(HEINRICH SCHROOTH *(Harryvon Schroeder)*
HELEN HAYE..... *Mrs. Tate Hughes*
(JULIA SERDA) *(Clara von Schroeder)*
JOAN BARRY.....*Betty Tate Hughes*
(ELFRIEDE BORODIN) *(Betty von Schroeder)*
JOHN STUART.....*Lawrence*
(FRANZ LEDERER) *(Peter)*
MADELEINE CARROLL..... *Monica*
(LUCIE MANNHEIM) *(Monica)*
FRANCIS LISTER.....*The Padre*
(THEODOR LOOS) *(Der Pfarrer)*
JOHN LONGDEN..... *Lanchester*
(G. A. KOCH) *(Lersner)*
ARTHUR HARDY.....*Major Boldy*
(HERMANN VALLENTIN) *(Dr. Holtz)*
MONTY BANKS.....*Dandy*
(WILLY FORST) *(Boldi)*
SYDNEY LYNN....*Captain of the Atlantic*
(PHILLIPP MANNING) *(Kapitaen)*

### Balaclava

GAINSBOROUGH. *Directors : Maurice Elvey and Milton Rosmer. The Charge of the Light Brigade.*

CYRIL MCLAGLEN..... *John Kennedy*
BENITA HUME.....*Jean Macdonald*
ALF GODDARD.....*Nobby*
MILES MANDER.....*Capt. Gardner*
ROBERT HOLMES.....*Father Nikolai*
BETTY BOLTON.....*Natasha*
WAL PATCH.....*Trooper Strang*
HAROLD HUTH.....*Capt. Nolan*
J. FISHER WHITE.....*Lord Raglan*
CLIFFORD MOLLISON *The Prisoner's Friend*
H. ST. BARBE WEST.....*The Prosecutor*

### Behind that Curtain

FOX. *Director : Irving Cummings. From the novel by Earl Derr Biggers.*

WARNER BAXTER.....*John Beetham*
LOIS MORAN.....*Eve Mannering*
GILBERT EMERY....*Sir Frederick Bruce*
CLAUDE KING....*Sir George Mannering*
PHILIP STRANGE.....*Eric Durand*
BORIS KARLOFF.....*Soudanese Servant*
JAMIEL HASSEN.....*Habib Hanna*
PETER GAWTHORNE.....*Scotland Yard Inspector*
JOHN ROGERS.....*Alf Pornick*
MONTAGUE SHAW.....*Hilary Galt*
FINCH SMILES.....*Galt's Clerk*
MERCEDES DE VELASCO.....*Nunah*
E. L. PARK.....*Charlie Chan*

### Bellamy Trial, The

METRO-GOLDWYN-MAYER.

*Director : Monta Bell.*

LEATRICE JOY.....*Sue Ives*
BETTY BRONSON.....*Girl Reporter*
EDWARD NUGENT.....*Boy Reporter*
GEORGE BARRAUD.....*Pat Ives*
MARGARET LIVINGSTON..*Mimi Bellamy*
KENNETH THOMPSON....*Stephen Bellamy*
CHARLES B. MIDDLETON *District Attorney*
CHARLES HILL MAILES *Defence Attorney*
MARGARET SEDDON.....*Mrs. Ives*

### Bridge of Sans Luis Rey, The

METRO-GOLDWYN-MAYER.

*Director : Charles Brabin. From the novel by Thornton Wilder.*

LILI DAMITA .....*Camile*
ERNEST TORRENCE.....*Uncle Pio*
RAQUEL TORRES.....*Pepita*
DON ALVARADO.....*Manuel*
DUNCAN RENALDO.....*Esteban*
HENRY B. WALTHALL....*Father Juniper*
MICHAEL VAVITCH .....*Viceroy*
EMILY FITZROY.....*Marquesa*

JANE WINTON.....*Dona Clara*
GORDON THORPE.....*Jaime*
MITCHELL LEWIS.....*Captain Alvarado*
PAUL ELLIS.....*Don Vicente*
EUGENIE BESSERER..... *Nun*
TULLY MARSHALL.....*Townsman*

### Bulldog Drummond

UNITED ARTISTS. *Director: F. Richard Jones. From the story by "Sapper."*

RONALD COLMAN .. *Bulldog Drummond*
JOAN BENNETT ..... *Phyllis*
LILYAN TASHMAN ..... *Erma*
MONTAGU LOVE..... *Peterson*
LAWRENCE GRANT ..... *Dr. Lakington*
WILSON BENGE ..... *Danny*
CLAUD ALLISTER..... *Algy*
ADOLPH MILAR ..... *Marcovitch*
CHARLES SELLON ..... *Travers*
TETSU KOMAI ..... *Chong*

### Captain of the Guard

UNIVERSAL. *Director: John S. Robertson.*

LAURA LA PLANTE ..... *Marie Marnay*
JOHN BOLES ..... *Rouget de Lisle*
SAM DE GRASSE ..... *Bazin*
JAMES MARCUS ..... *Marnay*
HARRY CORDING ..... *Le Bruin*
LIONEL BELMORE ..... *Colonel*
OTIS HARLAN ..... *Jacques*
MURDOCK MCQUARRIE ..... *Joseph*
CLAUDE FLEMING ..... *Judge*
ERVIN RENARD ..... *Lieutenant*
GEORGE HACKATHORNE .. *Robespierre*
RICHARD CRAMER ..... *Danton*
STUART HOLMES ..... *King Louis*
EVELYN HALL ..... *Marie Antoinette*
DE WITT JENNINGS..... *Priest*

### Charming Sinners

PARAMOUNT. *Director: Robert Milton. From the story by W. Somerset Maugham.*

RUTH CHATTERTON .... *Kathryn Mills*
CLIVE BROOK ..... *Robert Mills*
WILLIAM POWELL ..... *Karl Kraley*
MARY NOLAN ..... *Anne-Marie Whitley*
LAURA HOPE CREWS ..... *Mrs. Carr*
FLORENCE ELDRIDGE ..... *Helen Carr*
MONTAGU LOVE..... *George Whitley*
JULIETTE CROSBY ..... *Margaret*
LORRAINE EDDY ..... *Alice*

### Condemned

UNITED ARTISTS. *Director: Wesley Ruggles.*

RONALD COLMAN ..... *Michel*
ANN HARDING..... *Madam Vidal*
DUDLEY DIGGES ..... *Vidal*
LOUIS WOLHEIM ..... *Jacques*
WILLIAM ELMER ..... *Pierre*
ALBERT KINGSLEY ..... *Felix*
WILLIAM VAUGHAN..... *Vidal's Orderly*

### Cossacks, The

METRO-GOLDWYN-MAYER. *Director: George Hills. From the Tolstoi novel.*

JOHN GILBERT ..... *Lukashka*
RENEE ADOREE ..... *Maryana*
ERNEST TORRENCE ..... *Ivan*
NILS ASTHER ..... *Prince Olenin*
DALE FULLER ..... *Ulitka*
MARY ALDEN ..... *Lukashka's Mother*
JOSEPH MARI ..... *Turkish Spy*
PAUL HURST ..... *Zarka*

### Dawn Patrol, The

FIRST NATIONAL.

RICHARD BARTHELMESS .. *Dick Courtney*
DOUGLAS FAIRBANKS (JNR). *Douglas Scot*
NEIL HAMILTON ..... *Major Brand*
WILLIAM JANNEY ..... *Gordon Scott*
JAMES FINLAYSON ..... *Field-Sergeant*
CLYDE COOK ..... *Bott*
GARDNER JAMES ..... *Ralph Hollister*
EDMOND BREON ..... *Lieut. Phipps*
FRANK MCHUGH ..... *Flaherty*
JACK ACKROYD, HARRY ALLEN ..... *Mechanics*

### Disraeli

WARNER. *Director: Alfred E. Green.*

GEORGE ARLISS ..... *Disraeli*
JOAN BENNETT ..... *Clarissa*
FLORENCE ARLISS .... *Lady Beaconsfield*
DAVID TORRENCE ..... *Lord Probert*
DORIS LLOYD ..... *Mrs. Travers*
ANTHONY BUSHELL *Charles, Lord Deeford*
IVAN SIMPSON ..... *Hugh Myers*
MARGARET MANN ..... *Queen Victoria*
GWENDOLEN LOGAN *Duchess of Glastonbury*
HENRY CARVILL .. *Duke of Glastonbury*
NORMAN CANNON ..... *Foljambe*
MICHAEL VISAROFF .... *Count Bosrinov*
CHARLES E. EVANS ..... *Potter*

### Four Feathers, The

PARAMOUNT

*Directors: Ernest Schoedsack, Meriam C. Cooper and Lothar Mendes. From the novel by A. E. W. Mason.*

RICHARD ARLEN .... *Harry Feversham*
FAY WRAY ..... *Ethne Eustace*
CLIVE BROOK ..... *Capt. Durrance*
WILLIAM POWELL ..... *Lieut. Trench*
THEODORE VON ELTZ.... *Lieut. Castleton*
NOAH BEERY ..... *Slave Trader*
NOBLE JOHNSON ..... *Ahmed*
HAROLD HIGHTOWER ..... *Ali*
PHILIPPE DE LACY .... *Harry, aged 10*
GEORGE FAWCETT .. *General Feversham*

PLATE 41 *Paramount*

GENE RAYMOND

PLATE 42

*Radio*

JILL ESMOND, at the Beach.

PLATE 43 *Radio*

FAY WRAY and "Kong."

PLATE 44 *Paramount*

CHARLES RUGGLES.

### General Crack

WARNER. *Director: Alan Crosland. From the novel by George Preedy.*

PROLOGUE

JOHN BARRYMORE .... *Duke of Kurland*
PHILIPPE DE LACY *Christian as a child*

THE PLAY

JOHN BARRYMORE .... *Prince Christian, General Crack*
LOWELL SHERMAN *Leopold II, Emperor of Austria*
MARION NIXON *Archduchess Maria Louisa*
ARMIDA ..... *Fidelia*
HOBART BOSWORTH .... *Count Hensdorf*
JACQUELINE LOGAN .... *Countess Carola*
OTTO MATIESEN ..... *Colonel Gaber*
ANDRE DE SEGUROLA .....*Colonel Pons*
DOUGLAS GERRARD .... *Captain Sweeney*
WM. VON BRINKEN .... *Captain Schmidt*
THEODORE LODI ..... *Captain Banning*
NICK THOMPSON ..... *Gipsy Chieftain*
CURT RAYFIELD ..... *Lieut. Dennis*

### Gold Diggers of Broadway

WARNER. *Director: Roy del Ruth.*

NANCY WELFORD ..... *Jerry*
CONWAY TEARLE ..... *Stephen Lee*
WINNIE LIGHTNER .....*Mabel*
ANN PENNINGTON ..... *Ann Collins*
LILYAN TASHMAN ..... *Eleanor*
WILLIAM BAKEWELL ..... *Wally*
NICK LUCAS ..... *Nick*
HELEN FOSTER ..... *Violet*
ALBERT GRAN ..... *Blake*
GERTRUDE SHORT ..... *Topsy*
NEELY EDWARDS ..... *Stage Manager*
JULIA SWAYNE GORDON .... *Cissy Gray*
LEE MORAN ..... *Dance Director*
ARMAND KALIZ ..... *Barney Barnett*

### Great Gabbo, The

W. & F. *Director: James Cruze.*

ERICH VON STROHEIM *Gabbo, a Ventriloquist*
BETTY COMPSON *Marie, his companion and assistant*
DONALD DOUGLAS .... *Frank, a dancer*
MARGIE KANE ..... *Eccentric Dancer*

### Green Goddess, The

WARNER. *Director: Alfred E. Green. From the play by William Archer.*

GEORGE ARLISS ..... *Rajah of Rukh*
ALICE JOYCE ..... *Lucilla*
RALPH FORBES ..... *Dr. Traherne*
H. B. WARNER ..... *Major Crespin*
IVAN SIMPSON ..... *Watkins*
REGGY SHEFFIELD ..... *Lieut. Carew*
BETTY BOYD ..... *An Ayah*
DAVID TEARLE ..... *High Priest*
NIGEL DE BRULIER .... *Temple Priest*

### High Treason

GAUMONT. *Director: Maurice Elvey. A film depicting London in 1940.*

BENITA HUME ..... *Evelyn Seymour*
JAMESON THOMAS ..... *Michael Deane*
BASIL GILL ..... *President of Europe*
HUMBERTSON WRIGHT .. *Dr. Seymour*

### Honky Tonk

WARNER. *Director: Lloyd Bacon.*

SOPHIE TUCKER ..... *Sophie Leonard*
LILA LEE ..... *Beth, her daughter*
AUDREY FERRIS ..... *Jean Gilmore*
GEORGE DURYEA ..... *Freddie Gilmore*
MAHLON HAMILTON ..... *Jim*
JOHN T. MURRAY ..... *Cafe Manager*

### In Gay Madrid

METRO-GOLDWYN-MAYER.
*Director: Robert Z. Leonard.*

RAMON NOVARRO ..... *Ricardo*
DOROTHY JORDAN ..... *Carmina*
LOTTICE HOWELL ..... *Goyita*
CLAUDE KING..... *Marquis de Castelar*
EUGENIE BESSERER..... *Dona Generosa*
WILLIAM V. MONG ..... *Rivas*
BERYL MERCER ..... *Dona Concha*
NANCY PRICE ..... *Jacinta*
HERBERT CLARK ..... *Octavio*
DAVID SCOTT ..... *Ernesto*
GEORGE CHANDLER ..... *Enrique*
BRUCE COLMAN ..... *Corpulento*
NICHOLAS CARUSO ..... *Carlos*

### Innocents of Paris

PARAMOUNT. *Director: Richard Wallace.*

MAURICE CHEVALIER .. *Maurice Marny*
SYLVIA BEECHER ..... *Louise Leval*
RUSSELL SIMPSON ..... *Emile Leval*
GEORGE FAWCETT ..... *Mons. Marny*
MRS. GEORGE FAWCETT .. *Mme. Marny*
JOHN MILJAN ..... *Mons. Renard*
MARGARET LIVINGSTON .... *Mme. Renard*
DAVID DURAND ..... *Jo-Jo*

### Iron Mask, The

UNITED ARTISTS. *Director: Allan Dwan. From the story by Alexandre Dumas.*

DOUGLAS FAIRBANKS ..... *D'Artagnan*
MARGUERITE DE LA MOTTE .. *Constance*
BELLE BENNETT..... *The Queen Mother*
DOROTHY REVIER .... *Milady de Winter*
VERA LEWIS ..... *Madame Peronne*
ROLFE SEDAN ..... *Louis XIII.*
WILLIAM BAKEWELL.. *Louis XIV., and his twin*
NIGEL DE BRULIER .. *Cardinal Richelieu*
GORDON THORPE *Young Prince, and his twin*
ULRICH HAUPT ..... *De Rochefort*
LON POFF ..... *Father Joseph*
CHARLES STEVENS ..... *Planchet*
HENRY OTTO ..... *King's Valet*
LEON BARY ..... *Athos*
STANLEY J. SANDFORD ..... *Porthos*
GINO CORRADO ..... *Aramis*

### Journey's End

TIFFANY. *Director: James Whale. From the play by R. C. Sherriff.*

COLIN CLIVE ..... *Capt. Stanhope*
IAN MACLAREN ..... *Lieut. Osborne*
DAVID MANNERS.....*2nd Lieut. Raleigh*
BILLY BEVANS .... *2nd Lieut. Trotter*
ANTHONY BUSHELL .. *2nd Lieut. Hibbert*
ROBERT A'DAIR ..... *Captain Hardy*
CHARLES GERRARD ..... *Private Mason*
TOM WHITELEY .... *The Sergeant-Major*
JACK PITCAIRN ..... *The Colonel*
WARNER KLINGER ..... *German Soldier*

### Last of Mrs. Cheyney, The

METRO-GOLDWYN-MAYER.
*Director: Sidney Franklin.*

NORMA SHEARER ..... *Mrs. Cheyney*
BASIL RATHBONE .. *Lord Arthur Dilling*
GEORGE BARRAUD ..... *Charles*
HERBERT BUNSTON ..... *Lord Elton*
HEDDA HOPPER ..... *Lady Maria*
MOON CARROLL ..... *Joan*
MADELINE SEYMOUR ..... *Mrs. Winton*
CYRIL CHADWICK ..... *Willie Winton*
GEORGE K. ARTHUR ..... *George*
FINCH SMILES ..... *William*
MAUDE TURNER ..... *Mrs. Webley*

*Note.—George K. Arthur did not appear in the cast of the silent version.*

### Lummox

UNITED ARTISTS. *Director: Joseph M. Schenck.*

WINIFRED WESTOVER .... *Bertha Oberg*
DOROTHY JANIS ..... *Chita*
LYDIA TITUS ..... *Annie Wennerberg*
IDA DARLING ..... *Mrs. Farley*
BEN LYON ..... *Rollo Farley*
MYRTA BONILLAS *Veronica Neidring-house*
COSMO KYRLE BELLEW .... *John Bixby*
ANITA BELLEW ..... *Mrs. John Bixby*
ROBERT ULLMAN.... *Paul Bixby, aged 5*
CLARA LANGSNER *Mrs. Wallenstein, Snr.*
WILLIAM COLLIER (Jnr.)..*Wally Wallenstein*
EDNA MURPHY ..... *May Wallenstein*
TORBEN MEYER ..... *Silly Willie*
FAN BOURKE ..... *Mrs. MacMurty*
MYRTLE STEDMAN ..... *Mrs. Oessetrich*
DANNY O'SHEA ..... *Barney*
WILLIAM BAKEWELL ..... *Paul Charvet*
SIDNEY FRANKLIN .... *Mr. Meyerbogen*

### Madame X

METRO-GOLDWYN-MAYER.
*Director: Lionel Barrymore.*

LEWIS STONE ..... *Floriot*
RUTH CHATTERTON ..... *Jacqueline*
RAYMOND HACKETT ..... *Raymond*
HOLMES HERBERT ..... *Noel*
EUGENIE BESSERER ..... *Rose*
JOHN P. EDINGTON ..... *Doctor*
MITCHELL LEWIS ..... *Colonel Hanby*
ULRICH HAUPT ..... *Laroque*
SIDNEY TOLER ..... *Merivel*
RICHARD CARLE ..... *Perissard*
CARROLL NYE ..... *Darrell*
CLAUDE KING ..... *Valmorin*
CHAPPELL DOSSETT ..... *Judge*

### Middle Watch, The

BRITISH INTERNATIONAL PICTURES.
*Director: Norman Walker. From the play by Ian Hay and Stephen King-Hall.*

OWEN NARES .. *Captain Maitland, R.N.*
JACQUELINE LOGAN ..... *Mary Carlton*
JACK RAINE..*Commander Baddeley, R.N.*
DODO WATTS ..... *Fay Eaton*
FREDERICK VOLPE..*Admiral Sir Hercules Hewitt, K.C.B.*
MARGARET HALSTAN ..... *Lady Hewitt*
PHYLLIS LORING ..... *Nancy Hewitt*
HENRY WENMAN ..... *Marine Ogg*
REGINALD PURDELL.... *Corporal Duckett*
MURIEL AKED .... *Charlotte Hopkinson*
HAMILTON KEENE *Captain Randall, R.N.*
GEORGE CARR ..... *Ah Pong*

### Mighty, The

PARAMOUNT. *Director: John Cromwell.*

GEORGE BANCROFT ..... *Blake Greeson*
ESTHER RALSTON .... *Louise Patterson*
WARNER OLAND ..... *"Shiv" Sterky*
RAYMOND HATTON ..... *Dogey Frank*
DOROTHY REVIER ..... *Mayme*
MORGAN FARLEY ..... *Jerry Patterson*
O. P. HEGGIE ..... *J. K. Patterson*
CHARLES SELLON ..... *The Mayor*

### Mysterious Dr. Fu Manchu, The

PARAMOUNT. *Director: Rowland V. Lee. From the story by Sax Rohmer.*

WARNER OLAND ..... *Dr. Fu Manchu*
NEIL HAMILTON ..... *Dr. Jack Petrie*
JEAN ARTHUR ..... *Lia Eltham*
O. P. HEGGIE ..... *Nayland Smith*
CLAUDE KING ..... *Sir John Petrie*
WILLIAM AUSTIN .. *Sylvester Wadsworth*
CHARLES A. STEVENSON .. *General Petrie*
EVELYN SELBIE.....*Fai Lu*
NOBLE JOHNSON ..... *Li Po*
TULLY MARSHALL .. *Chinese Ambassador*

### No, No, Nanette

FIRST NATIONAL. *Director: Clarence Badger.*

BERNICE CLAIRE .....*Nanette*
ALEXANDER GRAY ..... *Tom Trainor*
LUCIEN LITTLEFIELD ..... *Jim Smith*
LOUISE FAZENDA ..... *Sue Smith*
LILYAN TASHMAN ..... *Lucille*
BERT ROACH ..... *Bill Early*
ZASU PITTS ..... *Pauline*
MILDRED HARRIS ..... *Betty*
HENRY STOCKBRIDGE ..... *Brady*
JOCELYN LEE ..... *Flora*

### On With the Show

(In Technicolour.)

WARNER. *Director: Alan Crosland.*

BETTY COMPSON ..... *Nita*
ARTHUR LAKE ..... *Harold*
SALLY O'NEIL ..... *Kitty*
JOE E. BROWN ..... *Beaton*
LOUISE FAZENDA ..... *Sarah*
ETHEL WATERS *Bernice from Birmingham*
WILLIAM BAKEWELL ..... *Jimmy*
THE FAIRBANKS TWINS ..... *Twins*
SAM HARDY ..... *Jerry*
LEE MORAN ..... *Pete*
WHEELER OAKMAN ..... *Durant*
HARRY GRIBBON ..... *Joe*
THOMAS JEFFERSON ..... *Dad*
HARMONY EMPEROR'S QUARTET ..... *Plantation Singers*
JOSEPHINE HOUSTON ..... *Bert*

### Phantom of the Opera, The

UNIVERSAL. *Director: Rupert Julian.*

LON CHANEY ..... *The Phantom (Erik)*
MARY PHILBIN ..... *Christine Daae*
NORMAN KERRY .... *Raoul de Chagny*
SNITZ EDWARDS .... *Florine Papillon*
GIBSON GOWLAND ..... *Simon*
JOHN SAINPOLIS .. *Phillippe de Chagny*
VIRGINIA PEARSON ..... *Carlotta*
ARTHUR EDMUND CAREW .. *The Persian*
EDITH YORKE ..... *Mamma Valerius*
ANTON VAVERKA ..... *The Prompter*
BERNARD SIEGEL ..... *Joseph Buquet*
OLIVE ANN ALCORN ..... *La Sorelli*
EDWARD CECIL ..... *Faust*
ALEXANDER BEVANI .... *Mephistopheles*
JOHN MILJAN ..... *Valentine*
GRACE MARVIN ..... *Martha*
GEORGE B. WILLIAMS *M. Richard, Manger*
BRUCE COVINGTON .... *M. Monacharmin*
CESARE GRAVINA .... *Retiring Manager*

### Piccadilly

BRITISH INTERNATIONAL PICTURES.

*Director: E. A. Dupont.*

*Written for the screen by Arnold Bennett.*

GILDA GREY ..... *Mabel Greenfield*
JAMESON THOMAS .... *Valentine Wilmot*
ANNA MAY WONG ..... *Shosho*
KING HO-CHANG ..... *Jim*
CYRIL RITCHARD ..... *Victor Smiles*
HANNAH JONES ..... *Bessie*
CHARLES LAUGHTON *A Continental Visitor*

### Raffles

UNITED ARTISTS. *From the short stories of E. W. Hornung and the play by him and Eugene W. Presbrey.*

RONALD COLMAN ..... *Raffles*
KAY FRANCIS ..... *Gwen*
BRAMWELL FLETCHER ..... *Bunny*
FRANCES DADE ..... *Ethel*
DAVID TORRENCE ..... *McKenzie*
ALISON SKIPWORTH ..... *Lady Melrose*
FREDERICK KERR ..... *Lord Melrose*
JOHN ROGERS ..... *Crawshaw*
WILSON BENGE ..... *Barraclough*

### Redskin

PARAMOUNT. *Director: Victor Schertzinger.*

RICHARD DIX ..... *Wing Foot*
GLADYS BELMONT ..... *Corn Blossom*
TULLY MARSHALL ..... *Navajo Jim*
JANE NOVAK ..... *Judith Stearn's*
GEORGE RIGAS ..... *Chief Notani*
NOBLE JOHNSON ..... *Pueblo Jim*
LARRY STEERS ..... *John Walton*
BERNARD SIEGEL ..... *Chahi*

### Return of the Rat, The

GAINSBOROUGH. *Director: Graham Cutts.*

IVOR NOVELLO ..... *Pierre*
ISABEL JEANS ..... *Zelie*
MABEL POULTON ..... *Lisette*
GORDON HARKER ..... *Morel*
BERNARD NEDELL ..... *Henri*
MARIE AULT ..... *Mere Colline*
HARRY TERRY ..... *Alf*
SCOTCH KELLY ..... *Bill*
GLADYS FRAZIN ..... *Yvonne*

### Rio Rita

RADIO.

BEBE DANIELS ..... *Rita Ferguson*
JOHN BOLES .... *Captain Jim Stewart*
DOROTHY LEE ..... *Dolly*
BERT WHEELER ..... *Chick Bean*
ROBERT WOOLSEY ..... *Lovett*
SAM NELSON ..... *McGinn*
SAM BLUM ..... *Cafe Owner*
DON ALVARADO .... *Roberto Ferguson*
GEORGE RENEVANT ..... *Ravenoff*
EVA ROSITA ..... *Carmen*
NICK DE RUIZ ..... *Padrone*
TINY SANDFORD ..... *Davalos*
HELEN KAISER ..... *Mrs. Bean*
FRED BURNS ..... *Wilkins*

### Rogue Song, The

METRO-GOLDWYN-MAYER. *Director: Lionel Barrymore. From the operetta, "Gipsy Love."*

LAWRENCE TIBBETT ..... *Yegor*
CATHERINE DALE OWEN *Princess Vera*
NANCE O'NEIL ..... *Princess Alexandra*
JUDITH VOSSELLI ..... *Countess Tatiana*
ULRICH HAUPT ..... *Prince Serge*
ELSA ALSEN ..... *Yegor's Mother*
FLORENCE LAKE ..... *Nadja*
LIONEL BELMORE ..... *Ossman*
WALLACE MACDONALD ..... *Hassan*
KATE PRICE ..... *Petrovna*
H. A. MORGAN ..... *Frolov*
BURR MACINTOSH ..... *Count Peter*
JAMES BRADBURY, (JNR.) ..... *Azamat*
STAN LAUREL ..... *Ali-Bek*
OLIVER HARDY ..... *Murza-Bek*

### Sally

FIRST NATIONAL. *Director: John Francis Dillon. From Ziegfeld's Musical Comedy.*
MARILYN MILLER ..... *Sally*
ALEXANDER GRAY ..... *Blair Farquar*
JOE E. BROWN *Connie (The Grand Duke)*
T. ROY BARNES ..... *Otis Hooper*
PERT KELTON ..... *Rosie, his friend*
FORD STERLING .... *"Pops" Shendorff*
MAUDE TURNER GORDON *Mrs. Ten Brock*
NORA LANE .... *Marcia, her daughter*
E. J. RATCLIFFE *John Farquar, Blair's father*
JACK DUFFY ..... *The Old Roue*

### Sky Hawk, The

FOX. *Director: John G. Blystone.*
HELEN CHANDLER ..... *Joan Allan*
JOHN GARRICK ..... *Jack Bardell*
GILBERT EMERY ..... *Major Nelson*
LENNOX PAWLE ..... *Lord Bardell*
LUMSDEN HARE ..... *Judge Allan*
JOYCE COMPTON ..... *Peggy Phillips*
BILLY BEVAN ..... *Tom Berry*
DAPHNE POLLARD ..... *Minnie*
PERCY CHALLENGER ..... *Butler*

### Song of the West

WARNER. *Director: Ray Enright. From the operetta "Rainbow," by Lawrence Stallings and Oscar Hammerstein II.*
JOHN BOLES ..... *Stanton*
VIVIENNE SEGAL ..... *Virginia*
JOE E. BROWN ..... *Hasty*
MARIE WELLS ..... *Lotta*
SAM HARDY ..... *Davolo*
MARION BYRON ..... *Penny*
EDDIE GRIBBON ..... *Sergeant-Major*
ED. MARTINDEL ..... *Colonel*
RUDOLPH CAMERON ..... *Singleton*
*Supported by a chorus of one hundred voices.*

### Son of the Gods

FIRST NATIONAL. *Director: Frank Lloyd. From the story by Rex Beach.*
RICHARD BARTHELMESS .... *Sam Leigh*
CONSTANCE BENNETT ..... *Allana*
DOROTHY MATTHEWS ..... *Alice Hart*
BARBARA LEONARD ..... *Mabel*
JIMMY EAGLE ..... *Spud*
FRANK ALBERTSON ..... *Kicker*
MILDRED VAN DORN ..... *Eileen*
KING HOO CHANG ..... *Moy*
GENEVA MITCHELL ..... *Connie*
E. ALYN WARREN ..... *Lee Ying*
IVAN CHRISTIE ..... *Cafe Manager*
ANDERS RANDOLF ..... *Wagner*
GEORGE IRVING ..... *Attorney*
CLAUDE KING ..... *Bathurst*
DICKIE MOORE ..... *Boy*
ROBERT HOMANS ..... *Dugan*

### Sunny Side Up

FOX. *Director: David Butler.*
JANET GAYNOR ..... *Molly Carr*
CHARLES FARRELL ..... *Jack Cromwell*
SHARON LYNN ..... *Jane Worth*
FRANK RICHARDSON .... *Eddie Rafferty*
EL BRENDEL ..... *Eric Swenson*
MARJORIE WHITE ..... *Bee Nichols*
JOE BROWN ..... *Joe Vitto*
MARY FORBES ..... *Mrs. Cromwell*
ALAN PAULL ..... *Raoul*
PETER GAWTHORNE ..... *Lake*

### They Had to See Paris

FOX. *Director: Frank Borzage.*
WILL ROGERS ..... *Pike Peters*
IRENE RICH ..... *Mrs. Peters*
MARGUERITE CHURCHILL .. *Opal, their daughter*
OWEN DAVIS (Jnr.) ..... *Ross, their son*
FIFI DORSAY ..... *Claudine*
IVAN LEBEDEFF .... *Marquis de Brissac*
MARCELLE CORDAY .. *Marquise de Brissac*
THEODORE LODI .. *Grand Duke Makiall*
REX BELL ..... *Clarke McGurdy*
CHRISTINE YVES ..... *Fleurie*
EDGAR KENNEDY ..... *Ed. Eggers*
BOB KERR ..... *Tupper*
MARCIA MANON ..... *Miss Mason*
ANDRE CHERON ..... *Valet*
GREGORY GAY ..... *Prince Ordinsky*

### Through Different Eyes

FOX. *Director: John G. Blystone.*
MARY DUNCAN ..... *Viola Manning*
EDMUND LOWE ..... *Harvey Manning*
WARNER BAXTER .... *Jack Winfield*
NATALIE MOOREHEAD *Frances Thornton*
EARLE FOXE ..... *Howard Thornton*
DONALD GALLAGHER ..... *Spencer*
FLORENCE LAKE ..... *Myrtle*
SYLVIA SIDNEY *Valerie Briand (Elsie Smith)*
PURNELL PRATT .... *Marston, Prosecuting Counsel*
SELMER JACKSON *King, Defending Counsel*
DOLORES JOHNSON ..... *Anna*
NIGEL DE BRULIER ..... *Maynard*
LOLI SALVI ..... *Maid*
STEPIN FETCHIT ..... *Janitor*
Reporters:
DE WITT JENNINGS (*Paducah*), ARTHUR STONE (*Crane*), GEORGE LAMONT (*Traynor*), NATALIE WARFIELD (*Aline Craig*), JACK JORDAN (*1st Reporter*), MARIAN SPITZER (*2nd Reporter*), STAN BLYSTONE (*3rd Reporter*), STUART ERWIN (*4th Reporter*).

### Under the Greenwood Tree

WARDOUR. *Director: Harry Lachman.*
MARGUERITE ALLAN ..... *Fancy*
JOHN BATTEN ..... *Dick*
NIGEL BARRIE ..... *Shinar*
BILLY SHINE ..... *Leaf*
ROBERT ABEL ..... *Penny*
MAUD GILL ..... *Old Maid*
WILFRED E. SHINE .... *Parson Maybold*

### Unholy Night, The

METRO-GOLDWYN-MAYER. *Director: Lionel Barrymore.*

In Lord Montague's Home.

ERNEST TORRENCE ..... *Dr. Ballou*
ROLAND YOUNG ..... *Lord Montague*
DOROTHY SEBASTIAN ..... *Lady Efra*
NATALIE MOOREHEAD ..... *Lady Vi*
SYDNEY JARVIS ..... *The Butler*
POLLY MORAN ..... *The Maid*
GEORGE COOPER ..... *The Orderly*
SOJIN ..... *The Mystic*
DORIS KARLOFF ..... *Abdoul*

In Scotland Yard.

CLAUDE FLEMING .... *Sir James Rumsey*
CLARENCE GELDERT .... *Inspector Lewis*

In the Doomed Regiment.

JOHN MILJAN ..... *Major Mallory*
RICHARD TUCKER ..... *Col. Davidson*
JOHN LODER ..... *Capt. Dorchester*
PHILLIP STRANGE .... *Lieut. Williams*
JOHN ROCHE ..... *Lieut. Savor*
LIONEL BELMORE ..... *Major Endicott*
GERALD BARRY ..... *Capt. Bradley*
RICHARD TRAVERS .... *Major McDougal*

### Where East is East

METRO-GOLDWYN-MAYER. *Director: Tod Browning.*
LON CHANEY ..... *Tiger Haynes*
LUPE VELEZ ..... *Tayo*
ESTELLE TAYLOR ..... *Mme. de Silva*
LLOYD HUGHES ..... *Bobby Bailey*
LOUIS STERM ..... *Padre*
MRS. WONG WING .....*Ming*

### White Cargo

*Directors: J. B. Williams and A. W. Barnes. Based on the novel "Hell's Playground," by Vera Simonton.*

LESLIE FABER ..... *Weston*
GYPSY RHOUMA ..... *Tondeleyo*
JOHN HAMILTON ..... *Ashley*
MAURICE EVANS ..... *Langford*
SEBASTIAN SMITH ..... *The Doctor*
HUMBERSTON WRIGHT .. *The Missionary*
HENRI DE VRIES ..... *The Skipper*
GEORGE TURNER ..... *The Mate*
TOM HELMORE ..... *Worthing*

### Woman to Woman

GAINSBOROUGH-BURLINGTON PICTURE. *Director: Victor Saville.*

BETTY COMPSON ..... *Lola*
GEORGE BARRAUD ..... *David*
JULIETTE COMPTON ..... *Vesta*
WINTER HALL ..... *Doctor Garvin*
MARGUERITE CHAMBERS .... *Florence*
GEORGE BILLINGS ..... *Little David*

## 1931

### Abraham Lincoln

UNITED ARTISTS. *Director: D. W. Griffith.*

LUCILLE LA VERNE ..... *Midwife*
W. L. THORNE ..... *Tom Lincoln*
HELEN FREEMAN .. *Nancy Hanks Lincoln*
OTTO HOFFMAN ..... *Offut*
WALTER HUSTON ..... *Abraham Lincoln*
EDGAR DEERING ..... *Armstrong*
UNA MERKEL ..... *Ann Rutledge*
RUSSELL SIMPSON .. *Lincoln's Employer*
CHARLES CROCKETT ..... *Sheriff*
KAY HAMMOND ..... *Mary Todd Lincoln*
HELEN WARE ..... *Mrs. Edwards*
E. ALYN WARREN ..... *Stephen*
JASON ROBARDS ..... *Herndon*
GORDON THORPE ..... *Tad Lincoln*
IAN KEITH ..... *John Wilkes Booth*
CAMERON PRUDHOMME ..... *John Hay*
JAMES BRADBURY (Snr.) .. *General Scott*
JIMMIE EAGLE ..... *Young Soldier*
FRED WARREN ..... *General Grant*
OSCAR APFEL...*Secretary of War, Stanton*
FRANK CAMPEAU ..... *General Sheridan*
HOBART BOSWORTH ..... *General Lee*
HENRY B. WALTHALL .... *Col. Marshall*

### The Lash

*(Also titled: Adios.)*

FIRST NATIONAL. *Director: Frank Lloyd.*
RICHARD BARTHELMESS *Francisco Delfino*
JAMES RENNIE ..... *David Howard*
MARY ASTOR ..... *Rosita Garcia*
MARIAN NIXON ..... *Dolores Delfino*
FRED KOHLER ..... *Peter Harkness*
BABARA BEDFORD ..... *Lupe*
ROBERT EDESON ..... *Mariano Delfino*
ARTHUR STONE ..... *Juan*
MATHILDE COMONT ..... *Concha*
ERVILLE ALDERSON ..... *Judge Travers*

### All Quiet on the Western Front

UNIVERSAL. *Director: Lewis Milestone. From the book by Erich Maria Remarque.*

LOUIS WOLHEIM ..... *Katczinsky*
LEW AYRES ..... *Paul Baumer*
JOHN WRAY ..... *Himmelstoss*
SLIM SUMMERVILLE ..... *Tjaden*
RUSSELL GLEASON ..... *Muller*
WILLIAM BAKEWELL ..... *Albert*
SCOTT KOLK ..... *Leer*
WALTER BROWNE ROGERS ..... *Behm*
BEN ALEXANDER ..... *Kemmerich*
OWEN DAVIS (Jnr.)..... *Peter*
BERYL MERCER ..... *Mrs. Baumer*
EDWIN MAXWELL ..... *Mr. Baumer*
HAROLD GOODWIN ..... *Detering*
RICHARD ALEXANDER ..... *Westhus*
YOLA D'AVRIL ..... *Suzanne*
ARNOLD LUCY ..... *Kantorek*
RAYMOND GRIFFITH .. *Duval, the Poilu*
RENEE DAMONDE, POUPEE ANDRIOT .... *The French Girls*
EDMUND BREESE ..... *Herr Meyer*
HEINIE CONKLIN ..... *Hammacher*
BERTHA MANN ..... *Sister Libertine*

### Always Goodbye

FOX. *Directors: Kenneth MacKenna and William C. Menzies. From the story by Kate McLaurin.*

ELISSA LANDI ..... *Lila Banning*
LEWIS STONE ..... *Graham*
PAUL CAVANAGH ..... *Carson*
JOHN GARRICK ..... *Cyril*
FREDERICK KERR .. *Sir George Bloomer*
HERBERT BUNSTON ..... *Merson*
LUMSDEN HARE ..... *Blake*

### Anybody's Woman

PARAMOUNT

RUTH CHATTERTON ..... *Pansy Gray*
CLIVE BROOK ..... *Neil Dunlap*
PAUL LUKAS ..... *Gustave Saxon*
HUNTLEY GORDON ..... *Grant Crosby*
VIRGINIA HAMMOND .. *Katherine Malcolm*
TOM PATRICOLA ..... *Eddie Calcio*
JULIETTE COMPTON ..... *Ellen*
CECIL CUNNINGHAM ..... *Dot*
CHARLES GERRARD ..... *Walter Harvey*
HARVEY CLARK ..... *Mr. Tanner*
SIDNEY BRACY ..... *Butler*

### Avalanche

U.F.A. *Written and directed by Dr. Arnold Fanck.*

LENI RIEFENSTAHL .... *Stella Armstrong*
SEPPRIST ..... *Hanna*
ERNST UDET .. *Udet, the famous airman*

### Bad One, The

UNITED ARTISTS. *Director: George Fitzmaurice.*

DOLORES DEL RIO ..... *Lita*
EDMUND LOWE ..... *Jerry Flanagan*
DON ALVARADO ..... *Spaniard*
BLANCE FREDERICI..... *Mme. Durand*
ADRIENNE d'AMBRICOURT *Mme. Pompier*
ULRICH HAUPT ..... *Pierre Ferrande*
MITCHELL LEWIS ..... *Borloff*
RALPH LEWIS ..... *Blochet*
CHARLES MCNAUGHTON ..... *Petey*
YOLA D'AVRIL ..... *Gida*
JOHN SAINPOLIS ..... *Judge*
HENRY KOLKER .. *Prosecuting Attorney*
GEORGE FAWCETT ..... *Warden*

### Big House, The

METRO-GOLDWYN-MAYER. *Director: George Hill.*

CHESTER MORRIS ..... *Morgan*
WALLACE BEERY ..... *Butch*
LEWIS STONE ..... *Warden*
ROBERT MONTGOMERY ..... *Kent*
LEILA HYAMS ..... *Anne*
GEORGE F. MARION ..... *Pop*
J. C. NUGENT ..... *Mr. Marlowe*
KARL DANE ..... *Olsen*
DE WITT JENNINGS ..... *Wallace*
MATHEW BETZ ..... *Gopher*
CLAIRE MCDOWELL ..... *Mrs. Marlowe*
ROBERT EMMETT O'CONNOR .... *Donlin*
TOM WILSON ..... *Sandy*
TOM KENNEDY ..... *Uncle Jed*
EDDIE FOYER .....*Dopey*
ROSCO ATES ..... *Putnam*
FLETCHER NORTON ..... *Oliver*

### Big Trail, The

FOX. *Director: Raoul Walsh.*

JOHN WAYNE ..... *Breck Coleman*
MARGUERITE CHURCHILL *Ruth Cameron*
EL BRENDEL ..... *Gussie*
TULLY MARSHALL ..... *Zeke*
TYRONE POWER ..... *Red Flack*
DAVID ROLLINS ..... *Dave Cameron*
FREDERICK BURTON ..... *Pa Boscom*
CHARLES STEVENS ..... *Lopez*
RUSS POWELL ..... *Windy Bill*
HELEN PARRISH ..... *Honey Girl*
LOUISE CARVER..*Gussie's Mother-in-Law*
WILLIAM V. MONG ..... *Wellmore*
DODO NEWTON ..... *Abigail*
JACK PEABODY ..... *Bill Gillis*
WARD BOND ..... *Sid Bascom*
MARCIA HARRIS ..... *Mrs. Riggs*
MARJORY LEET ..... *Mary Riggs*
EMSLIE EMERSON ..... *Sairey*
FRANK RAINBOTH ..... *Ohio Man*
ANDY SHUFORD ..... *Ohio Man's son*
GERTRUDE and LUCILLE VAN LENT ..... *Sisters from Missouri*

DE WITT JENNINGS ..... *Boat Captain*
ALPHONZ ETHIER ..... *Marshal*
*There were sixty-nine other principals and more than 20,000 "extras," including members of several Red Indian tribes.*

### Blue Angel, The

U.F.A. ERICH POMMER PRODUCTION. *Director: Josef von Sternberg. From the novel "Professor Unrath," by Heinrich Mann.*
EMIL JANNINGS. *Professor Immanuel Rath*
MARLENE DIETRICH ..... *Lola Frolich*
KURT GERRON ..... *Kiepert, a magician*
ROSA VALETTI ..... *Guste, his wife*
HANS ALBERS ..... *Mazeppa*
EDUARD V. WINTERSTEIN.... *Director of the school*
REINHOLD BERNT ..... *The Clown*
HANS ROTH ..... *The Beadle*
CARL HUSZAR-PUFFY .... *The Publican*
WILHELM DIEGELMANN .. *The Captain*

### Call of the Flesh

METRO-GOLDWYN-MAYER. *Director: Charles Brabin.*
RAMON NOVARRO ..... *Juan*
DOROTHY JORDAN ..... *Maria*
ERNEST TORRENCE ..... *Esteban*
NANCE O'NEIL..... *Mother Superior*
RENEE ADOREE ..... *Lola*
MATHILDE COMONT ..... *La Rumbarita*
RUSSELL HOPTON ..... *Enrique*

### Charley's Aunt

IDEAL. *Director: Al Christie. Talkie version.*
FLORA LE BRETON ..... *Elsa Delahay*
HUGH WILLIAMS .... *Charley Wykeham*
CHARLES RUGGLES .. *Lord Babberly, who poses as Charley's Aunt*
DORIS LLOYD .. *Donna Lucia D'Alvadorez*
JUNE COLLYER ..... *Amy Spettigue*
RODNEY MCLENNON .... *Kitty Verdun*
HALLIWELL HOBBES .. *Stephen Spettigue*
PHILLIPS SMALLEY *Sir Frances Chesney*
WILSON BENGE ..... *Brassett*

### Chinese Bungalow, The

W. & F. *Director: J. B. Williams.*
MATHESON LANG ..... *Yuan Sing*
JILL ESMOND-MOORE .....*Jean*
DEREK WILLIAMS ..... *Harold*
ANNA NEAGLE ..... *Charlotte*
BALLARD BERKELEY ..... *Richard*

### Cimarron

RADIO. *Director: Wesley Ruggles. From the story by Edna Ferber.*
RICHARD DIX ..... *Yancey Cravat*
IRENE DUNNE ..... *Sabra Cravat*
ESTELLE TAYLOR ..... *Dixie Lee*
NANCE O'NEIL .....*Felice Venable*
WILLIAM COLLIER (Jnr.) .....*The Kid*
ROSCO ATES ..... *Jess Rickey*
GEORGE E. STONE ..... *Sol Levy*
STANLY FIELDS ..... *Lon Yountis*
ROBERT MCWADE ..... *Louie Heffner*
EDNA MAY OLIVER .. *Mrs. Tracy Wyatt*
FRANK DARRIEN ..... *Mr. Bixley*
EUGENE JACKSON ..... *Isaiah*
DOLORES BROWN ... *Ruby Big Elk (elder)*
GLORIA VONIC .... *Ruby Big Elk (younger)*
OTTO HOFFMAN ..... *Murch Rankin*
WILLIAM ORLAMOND ..... *Grat Gotch*
FRANK BEAL ..... *Louis Venable*
NANCY DOVER ..... *Donna Cravat (elder)*
HELEN PARRISH *Donna Cravat (younger)*
DONALD DILLAWAY ..... *"Cim" (elder)*
JUNIOR JOHNSON.... *"Cim" (younger)*
DOUGLAS SCOTT ....."*Cim*" (*youngest*)
REGINALD STREETER .....*Yancey jr.*
LOIS JANE CAMPBELL ..... *Felice jr.*
ANN LEE ..... *Aunt Cassandra*
TYRONE BRERETON .... *Sabney Venable*
LILLIAN LANE ..... *Cousin Bella*
HENRY ROCQUEMORE .... *Jouett Goforth*
NELL CRAIG ..... *Arminta Greenwood*
ROBERT MCKENZIE ..... *Pat Leary*

### City Lights

*Written, directed and produced by Charles Chaplin. Distributed by United Artists.*
VIRGINIA CHERRILL ..... *A Blind Girl*
FLORENCE LEE ..... *Her Grandmother*
HARRY MYERS ..*An Eccentric Millionaire*
ALLAN GARCIA ..... *His Butler*
HANK MANN ..... *A Prizefighter*
CHARLES CHAPLIN ..... *A Tramp*
*This film first had a special run at the Dominion Theatre in February, 1931, where Charles Chaplin made a personal appearance on the opening night.*

### City of Song

STERLING. *Director: Carmine Gallon.*
JAN KIEPURA ..... *Giovanni Gavallone*
BETTY STOCKFELD.....*Claire Winter*
HUGH WAKEFIELD .. *Hon. Roddy Fielding*
HEATHER ANGEL ..... *Carmela*
FRANCESCO MALDACEA ..... *Chi*
PHILIP EASTON ..... *John Barlow*
MILES MALLESON .... *Stage Door Keeper*

### Common Clay

FOX. *Director: Victor Fleming.*
CONSTANCE BENNETT ..... *Ellen Neal*
LEW AYRES ..... *Hugh Fullerton*
TULLY MARSHALL ..... *W. H. Yates*
MATTY KEMP ..... *Bud Coakley*
BERYL MERCER ..... *Mrs. Neal*
HALE HAMILTON ..... *Judge Filson*
PURNELL PRATT ..... *Richard Fullerton*
ADA WILLIAMS ..... *Anne Fullerton*
CHARLES MCNAUGHTON ..... *Edwards*
GENEVIEVE BLINN ..... *Mrs. Fulerlton*

### Daddy Long Legs

FOX. *Director: Alfred Santell. From the book by Jean Webster.*

JANET GAYNOR ..... *Judy Abbott*
WARNER BAXTER ..... *Jervis Pendleton*
UNA MERKEL ..... *Sally McBride*
JOHN ARLEDGE ..... *Jimmy McBride*
ELIZABETH PATTERSON .... *Mrs. Lippett*
KATHLYN WILLIAMS .... *Mrs. Pendleton*
SHEILA MANNORS .... *Gloria Pendleton*
CLAUDE GILLINGWATER ..... *Riggs*
LOUISE CLOSSER HALE .... *Miss Pritchard*
EFFIE ELLSLER ..... *Mrs. Semple*
EDWIN MAXWELL ..... *Wykoff*
KENDALL MCCOMAS .... *Freddie Perkins*
BILLY BARTY ..... *Billy*

### Dance, Fools, Dance

METRO-GOLDWYN-MAYER.
*Director: Harry Beaumont.*

JOAN CRAWFORD ..... *Bonnie*
LESTER VAIL ..... *Bob*
CLIFF EDWARDS ..... *Bert Scranton*
WILLIAM BAKEWELL ..... *Rodney*
WILLIAM HOLDEN ..... *Stanley Jordan*
CLARK GABLE ..... *Jake Luva*
EARLE FOXE ..... *Wally*
PURNELL PRATT ..... *Parker*
HALE HAMILTON ..... *Selby*
NATALIE MOOREHEAD ..... *Della*
JOAN MARSH ..... *Sylvia*
RUSSELL HOPTON ..... *Whitey*

### Divorcee, The

METRO-GOLDWYN-MAYER.
*Director. Robert Z. Leonard.*

NORMA SHEARER ..... *Jerry*
CHESTER MORRIS ..... *Ted*
CONRAD NAGEL ..... *Paul*
ROBERT MONTGOMERY ..... *Don*
FLORENCE ELDRIDGE ..... *Helen*
HELENE MILLARD ..... *Mary*
ROBERT ELLIOTT ..... *Bill*
MARY DORAN ..... *Janice*
TYLER BROOKE ..... *Hank*
ZELDA SEARS ..... *Hannah*
GEORGE IRVING ..... *Dr. Bernard*
HELEN JOHNSON ..... *Dorothy*

### Dracula

UNIVERSAL. *Director: Tod Browning. From the novel by Bram Stoker.*

BELA LUGOSI ..... *Count Dracula*
DAVID MANNERS ..... *John Harker*
HELEN CHANDLER ..... *Mina Seward*
DWIGHT FRYE ..... *Renfield*
EDWARD VAN SLOAN .. *Dr. Van Helsing*
HERBERT BUNSTON ..... *Dr. Seward*
FRANCES DADE ..... *Lucy Weston*
CHARLES GERRARD ..... *Martin*
JOAN STANDING ..... *Briggs*
MOON CARROL ..... *Maid*
JOSEPHINE VELEZ ..... *English Nurse*

### Dreyfus

BRITISH INTERNATIONAL PICTURES. *Directors: F. W. Kraemer and Milton Rosmer. From the play, "The Dreyfus Case," by Herzog and Rehfisch.*

CEDRIC HARDWICKE ..... *Dreyfus*
CHARLES CARSON ..... *Colonel Picquart*
GEORGE MERRITT ..... *Zola*
SAM LIVESEY ..... *Labori*
BEATRIX THOMPSON ..... *Lucie Dreyfus*
GARRY MARSH ..... *Major Esterhazy*
HENRY CAINE ..... *Colonel Henry*
GEORGE SKILLAN .. *Major Paty du Clam*
LEONARD SHEPHERD ..... *Clemenceau*
ARTHUR HARDY ..... *General Mercier*
A. SARNER ..... *Matthieu Dreyfus*
FREDERICK LEISTER ..... *Demange*
FISHER WHITE ..... *Pellieux*
A. SOFAER ..... *Dubois*
LESLIE FRITH ..... *Bertillon*
VIOLET HOWARD ..... *Marguerite*
REGINALD DANCE .. *President—Zola Trial*
GEORGE ZUCCO ..... *Cavaignac*
NIGEL BARRIE ..... *Lauth*
RANDLE AYRTON .. *President—Dreyfus Court Martial*

### Du Barry

UNITED ARTISTS. *From the play by David Belasco*

NORMA TALMADGE .. *Jeannette Vaubernier later "Madame Du Barry"*
WILLIAM FARNUM .. *Louis XV, King of France*
CONRAD NAGEL .... *Cosse de Brissac*
HOBART BOSWORTH .. *Duc de Brissac*
ULRICH HAUPT ..... *Jean du Barry*
ALISON SKIPWORTH ..... *La Gourdan*
E. ALYN WARREN ..... *Denys*
EDGAR NORTON ..... *Renal*
EDWIN MAXWELL ..... *Maupeou*
HENRY KOLKER ..... *d'Aiguillon*

### East Lynne

FOX. *Director: Frank Lloyd. Talkie version of Mrs. Henry Wood's novel.*

ANN HARDING ..... *Lady Isabel*
CONRAD NAGEL ..... *Robert Carlyle*
CLIVE BROOK ..... *Captain Levison*
CECILIA LOFTUS .... *Cornelia Carlyle*
O. P. HEGGIE ..... *Lord Mount Severn*
DAVID TORRENCE .... *Sir Richard Hale*
FLORA SHEFFIELD ..... *Barbara*
BERYL MERCER ..... *Joyce*
J. GUNNIS DAVIS ..... *Dodson*
RONALD CROSBY .... *William, as a baby*
WALLY ALBRIGHT ..... *William, later*

### Escape

A.T.P. *Director: Basil Dean. From John Galsworthy's play.*

SIR GERALD DU MAURIER .. *Captain Matt Denant*
EDNA BEST ..... *The Shingled Lady*
MABEL POULTON .... *A Girl of the Town*
MADELEINE CARROLL ..... *Miss Dora*
MARIE NEY ..... *Miss Grace*
JEAN CADELL ..... *A Spinster*
GORDON HARKER ..... *A Convict*
HORACE HODGES .....*A Retired Judge*
FELIX AYLMER ..... *Prison Governor*
LEWIS CASSON ..... *The Farmer*
AUSTIN TREVOR ..... *The Parson*
IAN HUNTER ..... *Plain-Clothes Man*
BEN FIELD ..... *A Sea Captain*
FRED GROVES ..... *A Shopkeeper*
ANN CASSON ..... *A Little Girl*

### Feet First

PARAMOUNT. *Director: Clyde Bruckman.*
HAROLD LLOYD ..... *Harold Horne*
ROBERT MCWADE ..... *John Tanner*
LILLIANNE LEIGHTON .... *Mrs. Tanner*
BARBARA KENT ..... *Barbara*
ALEC FRANCIS ..... *Mr. Carson*
NOAH YOUNG ..... *A Sailor*

### Front Page, The

UNITED ARTISTS. *Director: Howard Hughes.*

ADOLPHE MENJOU ..... *Walter Burns*
PAT O'BRIEN ..... *Hildy Johnson*
MARY BRIAN ..... *Peggy*
EDWARD EVERETT HORTON .. *Bensinger*
WALTER CATLETT ..... *Murphy*
GEORGE E. STONE ..... *Earl Williams*
MAE CLARKE ..... *Molly*
SLIM SUMMERVILLE ..... *Pincus*
MATT MOORE ..... *Kruger*
FRANK MCHUGH ..... *McCue*
CLARENCE H. WILSON .. *Sheriff Hartman*
FRED HOWARD ..... *Schwartz*
PHIL TEAD ..... *Wilson*
EUGENE STRONG ..... *Endicott*
SPENCER CHARTERS ..... *Woodenshoes*
MAURICE BLACK ..... *Diamond Louie*
EFFIE ELLSLER ..... *Mrs. Grant*
DOROTHEA WOLBERT ..... *Jenny*
JAMES GORDON ..... *The Mayor*
DICK ALEXANDER ..... *Jacobi*

### Ghost Train, The

GAINSBOROUGH. *Director: Walter Forde. From Arnold Ridley's play.*

JACK HULBERT ..... *Teddy Deakin*
CICELY COURTNEIDGE .... *Miss Bourne*
ANN TODD ..... *Peggy Murdock*
CYRIL RAYMOND .... *Richard Winthrop*
DONALD CALTHROP .... *Saul Hodgkin*
ALLAN JEAYES ..... *Dr. Sterling*
ANGELA BADDELEY ..... *Julie Price*
HENRY CAINE ..... *Herbert Price*
TRACEY HOLMES ..... *Charles Bryant*
CAROL COOMBE ..... *Elsie Bryant*

### Grumpy

PARAMOUNT. *Directors: George Cukor and Cyril Gardner. From the play by Horace Hodges and Thomas Wigney Percival.*

CYRIL MAUDE *Andrew Bullivant (Grumpy)*
PHILLIPS HOLMES ..... *Ernest Heron*
FRANCES DADE .... *Virginia Bullivant*
PAUL CAVANAGH ..... *Hugh Jarvis*
PAUL LUKAS ..... *Karl Bercci*
HALLIWELL HOBBES ..... *Ruddock*
DORIS LURAY ..... *Susan*
OLAF HYTTEN ..... *Keble*
ROBERT BOLDER ..... *Merridew*

### Hell's Angels

*Produced by Howard Hughes, for United Artists.*

BEN LYON ..... *Monte Rutledge*
JAMES HALL ..... *Roy Rutledge*
JEAN HARLOW ..... *Helen*
JOHN DARROW ..... *Karl Arnstedt*
LUCIEN PRIVAL ..... *Baron von Kran*
FRANK CLARKE ..... *Lieut. von Bruen*
ROY WILSON ..... *"Baldy"*
DOUGLAS GILMORE .... *Captain Redfield*
JANE WINTON .... *Baroness von Kranz*
EVELYN HALL ..... *Lady Randolph*
WILLIAM B. DAVIDSON .... *Staff Major*
WYNDHAM STANDING..... *Squadron Commander, R.F.C.*
CARL VON HAARTMAN .....*Zeppelin Commander*
F. SCHUMANN-HEINK ..... *First Officer of Zeppelin*
STEPHEN CARR ..... *Elliott*
PAT SOMERSET ..... *Marryat*
WILLIAM VON BRINKEN .... *Von Richter*
HANS JOBY ..... *Von Schlieben*

*The above film took nearly three years to produce at a cost of over £800,000.*

### High Road, The

METRO-GOLDWYN-MAYER. *Director: Sidney Franklin. From the play by Frederick Lonsdale.*

RUTH CHATTERTON ..... *Elsie*
BASIL RATHBONE ..... *Edward*
RALPH FORBES ..... *John*
NANCE O'NEIL ..... *Lady Trench*
FREDERICK KERR ..... *Lord Trench*
HERBERT BUNSTON ..... *Lord Crayle*
CYRIL CHADWICK ..... *Sir Reginald*
EFFIE ELLSLER ..... *Lady Minster*
ROBERT BOLDER ..... *Hilary*
MOON CARROLL ..... *Alice*
MACKENZIE WARD ..... *Ernest*
EDGAR NORTON ..... *Morton*

### Holiday

PATHÉ. *Director: Edward H. Griffith. From the play by Philip Barry.*

ANN HARDING ..... *Linda*
MARY ASTOR ..... *Julia*
EDWARD EVERETT HORTON *Nick Potter*
ROBERT AMES ..... *Johnny Case*
HEDDA HOPPER ..... *Susan Potter*
MONROE OWSLEY ..... *Ned*
WM. HOLDEN ..... *Edward Seton*
ELIZABETH FORRESTER ..... *Laura*
MABEL FORREST ..... *Mary Jessup*
CREIGHTON HALE ..... *Pete Hedges*
HALLAM COOLEY ..... *Seton Cram*
MARY ELIZABETH FORBES .. *Mrs. Pritchard Ames*

### Inspiration

METRO-GOLDWYN-MAYER. *Director: Clarence Brown.*

GRETA GARBO ..... *Yvonne*
ROBERT MONTGOMERY ..... *Andre*
LEWIS STONE ..... *Delval*
MARJORIE RAMBEAU ..... *Lulu*
JUDITH VOSSELLI ..... *Odette*
BERYL MERCER ..... *Marthe*
JOHN MILJAN ..... *Coutant*
EDWIN MAXWELL ..... *Julian Montell*
OSCAR APFEL ..... *Vignaud*
JOAN MARSH ..... *Madeleine*
ZELDA SEARS ..... *Pauline*
KAREN MORLEY ..... *Liane*
GWEN LEE ..... *Gaby*
PAUL MCALLISTER ..... *Jouvet*
ARTHUR HOYT ..... *Gavarni*
RICHARD TUCKER ..... *Galand*

### Jenny Lind

METRO-GOLDWYN-MAYER. *Director: Sidney Franklin.*

GRACE MOORE ..... *Jenny Lind*
REGINALD DENNY ..... *Paul Brandt*
WALLACE BEERY ..... *Barnum*
GUS SHY ..... *Olaf*
JOBYNA HOWLAND ..... *Josephine*
GILBERT EMERY ..... *Broughm*
GEORGE F. MARION ..... *Innkeeper*
PAUL PORCASI ..... *Maretti*
GIOVANNI MARTINO ..... *Zerga*
BODIL ROSING ..... *Innkeeper's Wife*
JOAN STANDING ..... *Louise*
MAVIS VILLIERS ..... *Selma*
JUDITH VOSELLI ..... *Rosatti*

### King of Jazz

UNIVERSAL. *Director: John Murray Anderson.*

Principals:

PAUL WHITEMAN AND ORCHESTRA, JOHN BOLES, LAURA LA PLANTE, JEANETTE LOFF, GLENN TRYON, MERNA KENNEDY, KATHRYN CRAWFORD, SLIM SUMMERVILLE, STANLEY SMITH, BILLY KENT (Comedian dancer), GRACE HAYES (Singer), SISTERS G., RHYTHM BOYS (Harmonists), BROX SISTERS (Harmony Trio), GEORGE CHILES, JACQUES CARTIER (Voodoo dancer), AL NORMAN (Legmania dancer), FRANK LESLIE, CHARLES IRWIN (M.C.), JEANIE LANG, PAUL HOWARD (Dancer), MARIAN STATLER and DON ROSE (Rag doll dancers), TOMMY ATKINS SEXTET and NELL O'DAY (Adagio dancers), WILBUR HALL (Instrumentalist), JOHN FULTON, MARKET DANCERS and HOLLYWOOD BEAUTIES.

Programme:

1. "Bridal Veil"—Jeanette Loff, Stanley Smith, Russell Market Dancers, Hollywood Beauties. Music: "My Bridal Veil."

2. "Bench in the Park."—Paul Whiteman, Jeanette Loff, Stanley Smith, Rhythm Boys, Brox Sisters, Market Dancers, and Beauties. Music: "A Bench in the Park."

3. "Song of the Dawn."—John Boles and cowboy chorus and Paul Whiteman. Song, as title of episode.

4. "Happy Feet."—Paul Whiteman, Market Dancers, Rhythm Boys, Sisters G., Al Norman, Charles Irwin. Song: "I've Got Those Happy Feet."

5. "It Happened in Monterey."—John Boles, Jeanette Loff, George Chiles, Market Dancers and Sisters G. Music, as title.

6. "Ragamuffin Romeo."—Jeanie Lang, George Chiles, Don Rose and Marion Statler. Song: "My Ragamuffin Romeo."

7. "Rhapsody in Blue."—Paul Whiteman, Market Dancers, Sisters G., Beauties and Jacques Cartier. Music, as title.

8. "Melting Pot."—Paul Whiteman, Market Dancers, Jeanette Loff and George Chiles, Beauties, Atkins Sextet, and Nell O'Day. Music: National Airs and Medley of all numbers in Production.

### Let Us Be Gay

METRO-GOLDWYN-MAYER. *Director: Robert Z. Leonard.*

NORMA SHEARER ..... *Kitty Brown*
ROD LA ROCQUE ..... *Bob Brown*
MARIE DRESSLER ..... *Mrs. Boucicault*
GILBERT EMERY ..... *Townley*
HEDDA HOPPER .... *Madge Livingston*
RAYMOND HACKETT ..... *Bruce*
SALLY EILERS ..... *Diane*
TYRRELL DAVIS ..... *Wallace*
WILFRED NOY ..... *Whitman*
WILLIAM O'BRIEN ..... *Struthers*
SYBIL GROVE ..... *Perkins*

### Loose Ends

BRITISH INTERNATIONAL PICTURES. *Director: Norman Walker. From the play by Dion Titheradge.*

OWEN NARES ..... *Malcolm Forres*
EDNA BEST ..... *Nina Grant*
MILES MANDER ..... *Raymond Carteret*
ADRIANNE ALLEN ..... *Brenda Fallon*
DONALD CALTHROP ..... *Winton Penner*
EDNA DAVIES ..... *Deborah Brice*
SYBIL ARUNDALE ..... *Sally Britt*
J. FISHER WHITE ..... *The Stranger*
GERARD LYLEY ..... *Cyril Gayling*

### Love Parade, The

PARAMOUNT. *Director: Ernst Lubitsch. From the play, "The Prince Consort," by Leon Xanrof and Jules Chencel.*

MAURICE CHEVALIER *Count Alfred Renard*
JEANETTE MACDONALD .. *Queen Louise*
LUPINO LANE ..... *Jacques*
LILLIAN ROTH ..... *Lulu*
EUGENE PALLETTE ..... *War Minister*
EDGAR NORTON .. *Master of Ceremonies*
E. H. CALVERT .. *Sylvanian Ambassador*
LIONEL BELMORE ..... *Prime Minister*

### Millionaire, The

WARNER. *Director: John Adolphi. From the story, "Idle Hands," by Earl Derr Biggers.*

GEORGE ARLISS .. *James Alden, Self-made Millionaire*
FLORENCE ARLISS ..... *Mrs. Alden*
DAVID MANNERS ..... *Bill Merrick*
EVALYN KNAPP ..... *Barbara Alden*
JAMES CAGNEY .. *Schofield, Life Insurance Agent*
BRAMWELL FLETCHER .. *Carter Andrews*
NOAH BEERY ..... *Peterson*
IVAN SIMPSON ..... *Dr. Harvey*
SAM HARDY ..... *McCoy*
J. FARRELL MACDONALD .. *Dan Lewis*
TULLY MARSHALL *Briggs, a Tricky Lawyer*

### Min and Bill

METRO-GOLDWYN-MAYER. *Director: George Hill.*

MARIE DRESSLER ..... *Min*
WALLACE BEERY ..... *Bill*
DOROTHY JORDAN ..... *Nancy*
MARJORIE RAMBEAU ..... *Bella*
DONALD DILLAWAY ..... *Dick*
DE WITT JENNINGS ..... *Groot*
RUSSELL HOPTON ..... *Alec*
FRANK MCGLYNN ..... *Mr. Southard*
GRETTA GOULD ..... *Mrs. Southard*

### Moby Dick

WARNER. *Director: Lloyd Bacon. From the novel, "Moby Dick," by Herman Melville.*

JOHN BARRYMORE ..... *Ahab*
JOAN BENNETT ..... *Faith*
LLOYD HUGHES ..... *Derek*
WALTER LONG ..... *Stubbs*
VIRGINIA SALE ..... *Old Maid*
JACK CURTIS ..... *First Mate*
TOM O'BRIEN ..... *Starbuck*
NIGEL DE BRULIER ..... *Elijah*
NOBLE JOHNSON ..... *Queequeg*
WILLIAM WALLING ..... *Blacksmith*
JOHN INCE ..... *Rev. Mapple*

### Monte Carlo

PARAMOUNT. *Director: Ernst Lubitsch.*

JACK BUCHANAN .. *Count Rudloph Falliere*
JEANETTE MACDONALD ..... *Countess Vera von Conti*
ZASU PITTS .....*Maria*
TYLER BROOKE ..... *Armand*
CLAUD ALLISTER .....*Prince Otto von Seibenheim*
EDGAR NORTON .... *Duke Gustave von Seibenheim*
JOHN ROCHE ..... *Paul*
ALBERT CONTI ..... *Master of Ceremony*
HELEN GARDEN ..... *Lady Mary*
DONALD NOVIS ..... *Mons. Beaucaire*
DAVID PERCY ..... *Herald*
ERICK BEY ..... *Lord Winterset*

### Murder

BRITISH INTERNATIONAL PICTURES. *Director: Alfred Hitchcock. From the Clemence Dane thriller, "Enter Sir John." A bi-lingual talkie.*

HERBERT MARSHALL ..... *Sir John*
NORAH BARING ..... *Diana Baring*
PHYLLIS KONSTAM .... *Doucie Markham*
EDWARD CHAPMAN ..... *Ted Markham*
MILES MANDER ..... *Gordon Druce*
ESME PERCY ..... *Handel Fane*
DONALD CALTHROP .... *Ion Stewart*
ESME V. CHAPLIN .. *Prosecuting Counsel*
AMY BRANDON THOMAS.....*Defending Counsel*
JONSON POWELL ..... *Judge*
MARIE WRIGHT ..... *Miss Mitcham*
S. J. WARMINGTON ..... *Bennett*
HANNAH JONES ..... *Mrs. Didsome*

The Jury:
(In addition to HERBERT MARSHALL.)
Foreman: R. E. JEFFREY; ALAN STAINER, KENNETH KOVE, GUY PELHAM BOULTON, VIOLET FAREBROTHER, CLARE GREET, DRUSILLA WILLS, ROBERT EASTON, WILLIAM FAZAN, GEORGE SMYTHSON, ROSS JEFFERSON.

### New Moon

METRO-GOLDWYN-MAYER. *Director: Jack Conway.*

LAWRENCE TIBBETT *Lieut. Michael Petroff*
GRACE MOORE....*Princess Tanya Strogoff*
ADOLPHE MENJOU *Governor Boris Brusiloff*
ROLAND YOUNG.....*Count Strogoff*
GUS SHY..... *Patkin*
EMILY FITZROY.....*Countess Anastasia Strogoff*

### Old English

WARNER. *Director: Alfred E. Green. From John Galsworthy's play.*
GEORGE ARLISS.....*Sylvanus Heythorp*
LEON JANNEY..... *Jock*
DORIS LLOYD.....*Mrs. Larne*
BETTY LAWFORD.....*Phyllis Larne*
IVAN SIMPSON.....*Joe Pillin*
HARRINGTON REYNOLDS..*Gilbert Farney*
REGINALD SHEFFIELD.....*Bob Pillin*
MURRAY KINNELL.....*Charles Ventnor*
ETHEL GRIFFIES.....*Adela Heythorp*
HENRIETTA GOODWIN..... *Letty*
JOAN MCLAIN..... *Molly*
HENRY MORELL.....*Meller*

### Once a Gentleman

SONO-ART WORLD WIDE. *Director: James Cruze.*
EDWARD EVERETT HORTON.....*Oliver*
LOIS WILSON.....*Mrs. Malin*
KING BAGGOTT.....*Van Warner*
FRANCIS X. BUSHMAN.....*Bannister*
WM. J. HOLMES.....*Governor Oglethorpe*
EMERSON TREACY.....*Junior*
CYRIL CHADWICK..... *Jarvis*
DREW DEMAREST..... *Timson*
FREDERICK SULLIVAN *Charles Wadsworth*
EVELYN PIERCE..... *Natalie*
GEORGE FAWCETT.....*Co. Breen*
WM. H. O'BRIEN..... *Reeves*
CHARLES COLEMAN..... *Wuggins*

### Our Blushing Brides

METRO-GOLDWYN-MAYER. *Director: Harry Beaumont.*
JOAN CRAWFORD..... *Jerry*
ANITA PAGE..... *Connie*
DOROTHY SEBASTIAN..... *Franky*
ROBERT MONTGOMERY..... *Tony*
RAYMOND HACKETT..... *David*
JOHN MILJAN..... *Marty*
HEDDA HOPPER..... *Mrs. Weaver*
ALBERT CONTI.....*Monsieur Pantois*
EDWARD BROPHY.....*Joe Munsy*
ROBERT EMMETT O'CONNOR *The Detective*
MARTHA SLEEPER.....*Evelyn Woodforth*
MARY DORAN, CATHERINE MOYLAN, GWEN LEE, WILDA MANSFIELD, NORMA DREW, CLAIRE DODD .....*Mannequins*

### Outward Bound

WARNER. *Director: Robert Milton. From the play by Sutton Vane.*
LESLIE HOWARD.....*Tom Prior*
DOUGLAS FAIRBANKS (Jnr.).....*Henry*
HELEN CHANDLER..... *Ann*
BERYL MERCER.....*Mrs. Midget*
ALISON SKIPWORTH..*Mrs. Cleveden-Banks*
LYONEL WATTS....*Rev William Duke*
MONTAGU LOVE.... ....*Mrs Lingley*
DUDLEY DIGGES.. .*Thompson, Examiner*

### Peacock Alley

TIFFANY. *Director: Marcel de Sano.*
MAE MURRAY.....*Claire Tree*
GEORGE BARRAUD....*Stoddard Clayton*
JASON ROBARDS.....*Jim Bradbury*
RICHARD TUCKER.....*Martin Saunders*
W. L. THORNE..... *Dugan*
PHILLIPS SMALLEY..... *Bonner*
E. H. CALVERT..... *Paul*
ARTHUR HOYT..... *Crosby*
BILLY BEVAN..... *Walter*

### Romance

METRO-GOLDWYN-MAYER. *Director: Clarence Brown.*
GRETA GARBO.....*Rita Cavallini*
LEWIS STONE.....*Cornelius Van Tuyl*
GAVIN GORDON.....*Tom Armstrong*
ELLIOTT NUGENT..... *Harry*
FLORENCE LAKE.....*Susan Van Tuyl*
CLARA BLANDICK.....*Miss Armstrong*
HENRY ARMETTA..... *Beppo*
MATHILDE COMONT..... *Vannucci*
COUNTESS DE LIGUORO..... *Nina*

### Saint Joan, The Maid

WARDOUR. *Director: Marco de Gastyne.*
SIMONE GENEVOIS.....*Joan of Arc*
JEAN DEBUCOURT.....*The Dauphin, Charles VII.*
PHILIPPE HERIAT....*Sir Giles de Rais*
CHOURA MILENA....*Isabeau de Paule*
DANIEL MENDAILLE....*Lord John Talbot*
PIERRE DOUVAN.....*Bishop Cauchon*
*and a colossal cast of* 20,000 *other players.*

### Sarah and Son

PARAMOUNT. *Director: Dorothy Arzner.*
RUTH CHATTERTON.....*Sarah Storm*
FREDRIC MARCH.....*Howard Vanning*
FULLER MELLISH (Jnr.) .....*Jim Grey*
GILBERT EMERY.....*John Ashemore*
DORIS LLOYD.....*Mrs. Ashemore*
WILLIAM STACK.....*Cyril Belloc*
PHILIPPE DE LACY ... *Bobby, Sarah's Son*

### Sea Bat, The

METRO-GOLDWYN-MAYER. *Director: Wesley Ruggles.*
RAQUEL TORRES..... *Nina*
CHARLES BICKFORD..... *Rev. Sims*
NILS ASTHER..... *Carl*
GEORGE F. MARION..... *Antone*
JOHN MILJAN..... *Juan*
BORIS KARLOFF..... *Corsican*
GIBSON GOWLAND ..... *Limey*
EDMUND BREESE..... *Maddocks*
MATHILDE COMONT..... *Mimba*
MACK SWAIN..... *Dutchy*

### Seas Beneath, The

Fox.

George O'Brien ..... *Commander Bob Kingsley, U.S.N.*
Marion Lessing ..... *Anna M. von Steuben*
John Loder ..... *Franz Schilling, First Officer*
Henry Victor ..... *Ernst von Steuben Commanding U172*
Mona Maris ..... *Lolita*
Gaylord Pendleton .. *Ensign Dick Cabot*
Warren Hymer ..... *" Lug " Kaufman*
William Collier (Snr.) ..... *" Mugs " O'Flaherty*
Walter C. Kelly .... *Chief Mike Costello*
Walter McGrail ..... *Chief Joe Cob*
Larry Kent ..... *Lieut. MacGregor*

### Seed

Fox. *Director : John M. Stahl.*

John Boles ..... *Bart Carter*
Genevieve Tobin ..... *Mildred*
Lois Wilson ..... *Peggy Carter*
Zasu Pitts ..... *Jennie*
Richard Tucker ..... *Bliss*
Jed Prouty ..... *Bob*
Kenneth Seiling *Junior Carter as a child*
Don Cox ..... *Dicky Carter as a child*
Terry Cox ..... *Danny Carter as a child*
Helen Parrish ..... *Margaret Carter as a child*
Dickie Moore ..... *Johnny Carter*
Raymond Hackett ..... *Junior Carter, grown-up*
Jack Willis ..... *Dicky Carter, grown-up*
Bill Willis .... *Danny Carter, grown-up*
Bette Davis ..... *Margaret Carter, grown-up*
Dick Winslow .. *Johnny Carter, grown-up*
Frances Dade ..... *Nancy*

### Seven Keys to Baldpate

Radio. *Talkie version of the old silent film.*

Richard Dix ..... *William Magee*
Miriam Seegar ..... *Mary Norton*
Crauford Kent ..... *Hal Bentley*
Margaret Livingston .. *Myra Thornbill*
Joseph Allen ..... *Peters*
Lucien Littlefield .... *Thomas Hayden*
De Witt Jennings ..... *Mayor Cargan*
Cartleton Macy ..... *Kennedy*
Nella Walker ..... *Mrs. Rhodes*
Joe Herbert ..... *Max*
Alan Roscoe ..... *Bland*
Harvey Clark ..... *Lija Quimby*
Edith Yorke ..... *Mrs. Quimby*

### Skippy

Paramount. *Director : Norman Taurog. Based on the popular cartoon strip by Percy Crosby.*

Jackie Cooper ..... *Skippy*
Robert Coogan ..... *Sooky*
Mitzi Green ..... *Eloise*
Jackie Searl ..... *Sidney*
Willard Robertson ..... *Dr. Skinner*
Enid Bennett ..... *Mrs. Skinner*
Donald Haines ..... *Harley Nubbins*
Helen Jerome Eddy ..... *Mrs. Wayne*

### Smiling Lieutenant, The

Paramount. *Director : Ernst Lubitsch. From " The Waltz Dream " by Leopold Jacobson and Felix Dormann, and the novel " Nux Der Prinzgemahl," by Hans Muller.*

Maurice Chevalier ..... *Niki*
Claudette Colbert ..... *Franzi*
Charlie Ruggles ..... *Max*
Miriam Hopkins ..... *Princess Anna*
George Barbier ..... *The King*
Hugh O'Connell ..... *An Orderly*
Robert Strange ..... *Col. Rockoff*
Janet Reade ..... *Lily*
Con MacSunday ..... *The Emperor*
Elizabeth Patterson .... *Baroness von Schwedel*

### Strangers May Kiss

Metro - Goldwyn - Mayer. *Director : George Fitzmaurice. From the novel by Ursula Parrott.*

Norma Shearer ..... *Lisbeth*
Robert Montgomery ..... *Steve*
Neil Hamilton ..... *Alan*
Marjorie Rambeau ..... *Geneva*
Irene Rich ..... *Celia*
Hale Hamilton ..... *Andrew*
Conchita Montenegro .. *Spanish Dancer*
Jed Prouty ..... *Harry*
Albert Conti ..... *De Bazon*
George Davis, Henry Armetta ..... *Waiters*

### Svengali

Warner *Director : Archie Mayo. From the novel " Trilby " by Du Maurier.*

John Barrymore ..... *Svengali*
Marian Marsh ..... *Trilby*
Bramwell Fletcher ..... *Little Billee*
Donald Crisp ..... *The Laird*
Lumsden Hare ..... *Taffy*
Carmel Myers ..... *Honori*
Luis Alberni ..... *Gecko*
Ferike Boros ..... *Marta*
Adrienne D'Ambricourt .. *Mme. Vinard*
Yola D'Avril ..... *Maid*
Paul Porcasi ..... *Concert Manager*

### Symphony in Two Flats

Gainsborough. *Director : V. Gareth Grundy. From the play by Ivor Novello.*

Ivor Novello ..... *David, a composer*
Benita Hume ..... *Leslie*
Cyril Ritchard ..... *Leo*
Minnie Rayner ..... *Mabel*

MAIDIE ANDREWS ..... *Miss Trebelli*
CLIFFORD HEATHERLEY .... *Wainwright*
ERNEST DAGNALL ..... *Bradfield*
A. SCOTT GATTY ..... *Dr. Mortimer*
RENEE CLAMA ..... *Elsie*

*Jack Payne and his B.B.C. Orchestra were featured in the above film. Jacqueline Logan appeared in the American version.*

### Tell England

BRITISH INSTRUCTIONAL FILMS. *Directors : Anthony Asquith and Geoffrey Barkas. From the book by Ernest Raymond.*
CARL HARBORD ..... *Edgar Doe*
TONY BRUCE ..... *Rupert Ray*
DENNIS HOEY ..... *The Padre*
C. M. HALLARD ..... *The Colonel*
FREDERICK LLOYD ..... *Capt. Hardy*
GERALD RAWLINSON ..... *Lieut. Doon*
LIONEL HEDGES ..... *Private Sims*
SAM WILKINSON ..... *Private Booth*
WALLY PATCH ..... *Sergt.-Instructor*
HUBERT HARBEN ..... *Mr. Ray*
FAY COMPTON ..... *Mrs. Doe*

*The film took more than a year to make. The Gallipoli landing scenes were filmed at Malta where the naval scenes were also taken with the help of the Mediterranean Fleet. There were 8,000 people in the film.*

### Toast of the Legion

FIRST NATIONAL. *Director : William A. Seiter.*
BERNICE CLAIRE ..... *Mlle. Fifi*
EDWARD EVERETT HORTON ..... *Rene*
WALTER PIDGEON ..... *Paul de St. Cyr*
JUNE COLLYER ..... *Marie*
FRANK McHUGH ..... *Francois*
CLAUDE GILLINGWATER .. *Count de St. Cyr*
JUDITH VOSSELLI ..... *Mme. Cecile*
ALBERT GRAN .. *General de Villefranche*

### Tol'able David

*Sound Version.*
UNITED ARTISTS. *Director : John Blystone.*
RICHARD CROMWELL .... *David Kinemon*
NOAH BEERY ..... *Luke*
JOAN PEERS ..... *Esther Hatburn*
GEORGE DRUYEA ..... *Alan Kinemon*
HENRY B. WALTHALL .... *Amos Hatburn*
EDMUND BREESE ..... *Hunter Kinemon*
BARBARA BEDFORD ..... *Rose Kinemon*
HELEN WARE ..... *Mrs. Kinemon*
HARLON E. KNIGHT ..... *Iska*
PETER RICHMOND ..... *Buzzard*
JAMES BRADBURY, (SNR.) ..... *Galt*
RICHARD CARLYLE ..... *Doctor*

### Tom Sawyer

PARAMOUNT. *Director : John Cromwell. From the story by Mark Twain.*
JACKIE COOGAN ..... *Tom Sawyer*
JUNIOR DURKIN .... *Huckleberry Finn*
MITZI GREEN ..... *Becky Thatcher*
LUCIEN LITTLEFIELD ..... *The Teacher*
TULLY MARSHALL ..... *Muff Potter*
CLARA BLANDICK ..... *Aunt Polly*
MARY JANE IRVING ..... *Mary Sawyer*
ETHEL WALES ..... *Mrs. Harper*
JACKIE SEARL ..... *Sid Sawyer*
DICK WINSLOW ..... *Joe Harper*
CHARLES STEVENS ..... *Injun Joe*
JANE DARWELL ..... *Widow Douglass*
CHARLES SELLON ..... *The Minister*

### Trader Horn

METRO-GOLDWYN-MAYER. *Director : W. S. Van Dyke. From the book by Aloysius Horn and Ethelreda Lewis.*
HARRY CAREY ..... *Trader Horn*
EDWINA BOOTH ..... *Nina T*
DUNCAN RENALDO ..... *Peru*
OLIVE GOLDEN ..... *The Missionary*

*Most of the film was made in the heart of Africa where more than two years were spent in filming jungle scenes and animals.*

### Two Worlds

BRITISH INTERNATIONAL PICTURES' *first tri-lingual talkie. Director : A. E. Dupont.*

*Austrian Officers :*
C. M. HALLARD ..... *The Colonel*
GUS SHARLAND ..... *The Major*
JACK TREVOR ..... *The Captain*
JOHN LONGDEN ..... *The Lieutenant*
JOHN ST. JOHN ..... *The Officer*
JOHN HARLOW ..... *Corporal*
JOHN McMAHON ..... *A Soldier*

*Russian Officers :*
GEORGES MAKAROFF ..... *The Colonel*
BORIS RANEVSKY ..... *The Ensign*
ANDREW ENGELMANN .. *The Lieutenant*

*Theatre Players :*
CONSTANCE CARPENTER ..... *Mizzi*
MEINHARD-JUENGER.. } *Comedy Singers*
TEDDY HILL..... }

*Jewish People :*
RANDLE AYRTON ... *Simon Goldscheider*
NORAH BARING ..... *Esther*
DONALD CALTHROP ..... *Mendel*
MIRJAM ELIAS ..... *Singer*

### Unholy Three, The

METRO-GOLDWYN-MAYER.
*Director : Jack Conway.*
LON CHANEY ..... *Echo*
LILA LEE ..... *Rosie*
ELLIOTT NUGENT ..... *Hector*
HARRY EARLES ..... *Midget*
JOHN MILJAN ....*Prosecuting Attorney*
IVAN LINOW ..... *Hercules*
CLARENCE BURTON ..... *Regan*
CRAUFORD KENT .... *Defence Attorney*

*The above was Lon Chaney's first and last talkie. He died soon after.*

### What a Widow

UNITED ARTISTS.

GLORIA SWANSON ..... *Tamarind*
OWEN MOORE ..... *Gerry*
LEW CODY ..... *Victor*
MARGARET LIVINGSTON ..... *Valli*
WILLIAM HOLDEN ..... *Mr. Lodge*
HERBERT BRAGGIOTTI .... *Jose Alvarado*
GREGORY GAYE ..... *Bastikoff*
ADRIENNE D'AMBRICOURT .... *Paulette*
NELLA WALKER ..... *Marquise*
DAPHNE POLLARD ..... *Masseuse*

### White Hell of Pitz Palu, The

H. R. SOKOL PRODUCTION. *Directors : Dr. Arnold Fanck and G. W. Pabst.*

GUSTAV DIESSEL .... *Dr. Johannes Krafft*
LENI RIEFENSTAHL ..... *Maria*
ERNST PETERSEN ..... *Hans*
OTTO SPRING ..... *Christian*
ERNST UDET ..... *The Aviator*

*Pitz Palu is a 12,835 ft. high summit of the Bernina Alps, in Switzerland, and the director, artistes, and other members of the company faced terrific storms, avalanches, and other dangers while the film was being made.*

### Whoopee

(*In Technicolour.*)

UNITED ARTISTES. *Director : Thornton Freeland. From the musical comedy by William Anthony McGuire.*

EDDIE CANTOR ..... *Henry Williams*
ELEANOR HUNT ..... *Sally Morgan*
PAUL GREGORY ..... *Wanenis*
JOHN RUTHERFORD .... *Sheriff Bob Wells*
ETHEL SHUTTA ..... *Mary Custer*
SPENCER CHARTERS .. *Jerome Underwood*
CHIEF CAUPOLICAN ..... *Black Eagle*
ALBERT HACKETT .. *Chester Underwood*
WILL H. PHILBRICK ..... *Andy McNab*
WALTER LAW ..... *Judd Morgan*
MARILYN MORGAN .. *Harriett Underwood*

### Within the Law

METRO-GOLDWYN-MAYER. *Director : Sam Wood. Adapted from the play by Bayard Veiller.*

JOAN CRAWFORD ..... *Mary Turner*
ROBERT ARMSTRONG ..... *Joe Garson*
MARIE PREVOST ..... *Agnes Lynch*
KENT DOUGLASS..... *Bob*
JOHN MILJAN ..... *Inspector Burke*
PURNELL PRATT ..... *Edward Gilder*
HALE HAMILTON .. *District Attorney Demarest*
ROBERT EMMETT O'CONNOR.... *Cassidy*
TYRRELL DAVIS ..... *Eddie Griggs*
WILLIAM BAKEWELL ..... *Carney*
GEORGE COOPER ..... *Red*
GWEN LEE ..... *Bertha*

### Women of All Nations

FOX. *Director : Raoul Walsh.*

VICTOR MCLAGLEN .... *Sergeant Flagg*
EDMUND LOWE ..... *Sergeant Quirt*
GRETA NISSEN ..... *Elsa*
EL BRENDEL ..... *Olsen*
MARJORIE WHITE ..... *Pee Wee*
T. ROY BARNES .... *Captain of Marines*
BELA LUGOSI ..... *Prince Hassan*
HUMPHREY BOGART ..... *Stone*
JOYCE COMPTON ..... *Kiki*
JESSE DE VORSKA ..... *Izzie*
CHARLES JUDELS ..... *Leon*
FIFI DORSAY ..... *Fifi*

### Young Woodley

BRITISH INTERNATIONAL PICTURES. *Director : Thomas Bentley. Adapted from the play by John van Druten.*

MADELEINE CARROLL .... *Laura Simmons*
SAM LIVESEY ..... *Mr. Simmons*
FRANK LAWTON ..... *Young Woodley*
AUBREY MATHER ..... *Mr. Woodley*
BILLY MILTON ..... *Vining*
GERALD RAWLINSON ..... *Milner*
JOHN TEED ..... *Ainger*
TONY HALFPENNY ..... *Cope*
RENEE RAY ..... *The Shopgirl*

## 1932

### After To-morrow

FOX. *Director : Frank Borzage.*

CHARLES FARRELL ..... *Peter Piper*
MARIAN NIXON ..... *Sidney Taylor*
MINNA GOMBELL ..... *Elsie Taylor*
WILLIAM COLLIER (Snr.) *Willie Taylor*
JOSEPHINE HULL ..... *Mrs. Piper*
WILLIAM PAWLEY ..... *Malcolm Jarvis*
FERDINAND MUNIER ..... *Beardsley*
NORA LANE ..... *Florence Blandy*
GRETA GRANSTEDT ..... *Betty*

### Alexander Hamilton

WARNER. *Director : John Adolfi. From the play by George Arliss and Mary Hamlin.*

GEORGE ARLISS .. *Alexander Hamilton*
DORIS KENYON ..... *Mrs. Hamilton*
DUDLEY DIGGES .... *Senator Timothy Roberts*
ALAN MOWBRAY .. *George Washington*
RALF HAROLDE ..... *Mr. Reynolds*
JUNE COLLYER ..... *Mrs. Reynolds*
CHARLES MIDDLETON *Chief Justice Jay*

MONTAGU LOVE .... *Thomas Jefferson*
LIONEL BELMORE ..... *General Philip Schuyler*
MORGAN WALLACE ..... *James Monroe*
GWENDOLIN LOGAN .. *Martha Washington*
JOHN T. MURRAY .... *Count Talleyrand*
CHARLES EVANS ..... *Whalen*
JOHN LARKIN ..... *Zekial*
EVELYN HALL ..... *Mrs. Bingham*
RUSSELL SIMPSON..... *1st Ex-Soldier*
JAMES DURKIN ..... *2nd Ex-Soldier*

### Arrowsmith

UNITED ARTISTS. *Director : John Ford. From the novel by Sinclair Lewis.*
RONALD COLMAN ..... *Dr. Martin Arrowsmith*
HELEN HAYES ..... *Leora*
A. E. ANSON ..... *Prof. Gottlieb*
RICHARD BENNETT ..... *Sondelius*
CLAUDE KING ..... *Dr. Tubbs*
BEULAH BONDI ..... *Mrs. Tozer*
MYRNA LOY ..... *Joyce Lanyon*
RUSSELL HOPTON ..... *Terry Wickett*
DE WITT JENNINGS ..... *Mr. Tozer*
BERT ROACH ..... *Bert Tozer*
JOHN QUALEN ..... *Henry Novak*
ADELE WATSON ..... *Mrs. Novak*
LUMSDEN HARE....*Sir Robert Fairland*
CLARENCE BROOKS .. *Oliver Marchand*

### Arsene Lupin

METRO-GOLDWYN-MAYER. *Director : Jack Conway. From the play by Maurice Le Blanc and Francis de Croisset.*
JOHN BARRYMORE .. *Duke de Charmerac*
LIONEL BARRYMORE ..... *Gueruchard*
KAREN MORLEY ..... *Sonia*
JOHN MILJAN ..... *Prefect of Police*
TULLY MARSHALL ..... *Gourney-Martin*
HENRY ARMETTA ..... *Sheriff's Man*
GEORGE DAVIS ..... *Sheriff's Man*
JOHN DAVIDSON ..... *Butler*
JAMES MACK ..... *Laurent*
MARY JANE IRVING ..... *Marie*

### As You Desire Me

METRO-GOLDWYN-MAYER.
*Director : George Fitzmaurice.*
GRETA GARBO ..... *Zara*
MELVYN DOUGLAS .....*Bruno*
ERICH VON STROHEIM ..... *Salter*
OWEN MOORE ..... *Tony*
HEDDA HOPPER ..... *Madame Mantari*
RAFAELA OTTIANO ..... *Lena*
WARBURTON GAMBLE.....*Baron*
ALBERT CONTI ..... *Captain*
WILLIAM RICCIARDI ..... *Pietro*
ROLAND VARNO ..... *Albert*

### Blonde Reporter, The

FOX. *Director : Alfred Santell.*
JAMES DUNN ..... *Garry Webster*
LINDA WATKINS ..... *Jane Ray*
MINNA GOMBELL ..... *Vonnie*
HOWARD PHILLIPS .....*Ned*
GEORGE E. STONE .. *Johnnie the Sheik*
MOLLY O'DAY .....*Daisy*
CHARLES MIDDLETON *City Editor Baker*
ERNEST WOOD .. *Dave Vonnie's Husband*
EDDIE DILLON .... *Pat, the Cameraman*
GEORGE BYRON ..... *Dutch Reporter*
NEAL BURNS ..... *Freddie*
HAROLD WALDRIDGE ..... *Johnny*
LEX LINDSAY ..... *Slim*
HARRY BERESFORD ..... *Pa Stevens*
SARAH PADDEN ..... *Ma Stevens*
CLIFFORD DEMPSEY ..... *Uncle Henry*
WALLY ALBRIGHT ..... *Billy Stotesley*

### Bought

WARNER BROS. *Director : Archie Mayo.*
CONSTANCE BENNETT ....*Stephany Dale*
BEN LYON ..... *Nick Amory*
RICHARD BENNETT ..... *Dave Meyer*
DOROTHY PETERSON ..... *Mrs. Dale*
RAYMOND MILLAND..... *Charles Carter*
DORIS LLOYD ..... *Mrs. Barry*
MAUDE EBURNE ..... *Mrs. Chauncy*
MAE MADISON ..... *Natalie Ransom*
CLARA BLANDICK ..... *Miss Sprigg*
ARTHUR STUART HULL .... *Carter, Sr.*
EDWARD J. NUGENT ....*Jimmy Graham*
PAUL PORCASI ..... *Rapello*

### —But the Flesh is Weak

METRO-GOLDWYN-MAYER. *Director : Jack Conway. From the play, "The Truth Game," by Ivor Novello.*
ROBERT MONTGOMERY .....*Max*
HEATHER THATCHER ..... *Lady Joan*
NORA GREGOR ..... *Rosine*
EDWARD EVERETT HORTON....*Sir George*
NILS ASTHER..... *Prince Pau*
C. AUBREY SMITH ..... *Florian*
FREDERICK KERR .. *Duke of Hampshire*
EVA MOORE ..... *Lady Ridgeway*
FORRESTER HARVEY .....*Gooch*
DESMOND ROBERTS ..... *Findley*

### Calendar, The

GAINSBOROUGH BRITISH-LION. *Director : T. Hayes Hunter. From the play by Edgar Wallace.*
HERBERT MARSHALL .....*Garry Anson*
EDNA BEST ..... *Jill Panniford*
GORDON HARKER .... *Samuel Cuthbert*
ANNE GREY ..... *Lady Panniford*
NIGEL BRUCE .. *Sir William Panniford*
ALFRED DRAYTON ..... *John Dory*
LESLIE PERRINS .....*Henry Lascarne*
ALLAN AYNESWORTH .... *Edmund Garth*
MELVILLE COOPER ..... *Waye*

### Carnival

British & Dominions. *Director : Herbert Wilcox. By Matheson Lang and C. M. Hardinge.*

Matheson Lang.....*Silvio Steno*
Joseph Schildkraut.....*Count Andrea*
Dorothy Bouchier....*Simonetta Steno*
Lilian Braithwaite.....*Italia*
Kay Hammond..... *Nella*
Brian Buchel ..... *Lelio*
Dickie Edwards ..... *Nino*

### Champ, The

Metro-Goldwyn-Mayer.
*Director : King Vidor.*

Wallace Beery.....*Champ*
Jackie Cooper..... *Dink*
Irene Rich ..... *Linda*
Rosco Ates ..... *Sponge*
Edward Brophy ..... *Tim*
Hale Hamilton ..... *Tony*
Jesse Scott ..... *Jonah*
Marcia Mae Jones..... *Mary Lou*

### 'Cisco Kid, The

Fox. *Director : Irving Cummings.*

Warner Baxter..... *The 'Cisco Kid*
Edmund Lowe..*Sergeant Mickey Dunn*
Conchita Montenegro....*Carmencita*
Nora Lane.....*Sally Benton*
Frederick Burt....*Sheriff Tex Ransom*
Willard Robertson.....*Enos Hankins*
James Bradbury, (Jnr.)..... *Dixon*
Jack Dillon..... *Bouse*
Charles Stevens..... *Lopez*
Chris Martin..... *Gordito*
Douglas Haig..... *Billy*
Marilyn Knowlden.....*Annie*

### Congress Dances

U.F.A. *Director : Erik Charell.*

Lilian Harvey.....*Chrystel*
Conrad Veidt..... *Prince Metternich*
Henry Garat....*The Czar, Alexander I.*
Gibb McLaughlin..*Bibikoff, the Czar's Adjutant*
Lil Dagover.....*The Countess*
Reginald Purdell..*Pepi, Secretary to Metternich*
Dr. Philip Mannering..*The King of Saxony*
H. Humberston Wright..*The Duke of Wellington*
Helen Haye.....*The Princess*
Spencer Trevor..*The Finance Minister*
Tarquini D'Or.....*The Heurige Singer*

### Crowd Roars, The

Warner Bros. *Director : Howard Hawks.*

James Cagney.....*Joe Greer*
Joan Blondell.....*Anne*
Ann Dvorak.....*Lee Merrick*
Eric Linden.....*Eddie Greer*
Guy Kibbee.....*Dad Greer*
Frank McHugh.....*Spud Connors*
William Arnold..... *Bill*
Leo Nomis ..... *Jim*
Charlotte Merriam.. *Mrs. Spud Smith*

### Cuban Love Song, The

Metro-Goldwyn-Mayer.
*Director : W. S. Van Dyke.*

Lawrence Tibbett.....*Terry*
Lupe Velez.....*Nenita*
Ernest Torrence.....*Romance*
Jimmy Durante.....*O. O. Jones*
Karen Morley.....*Crystal*
Louise Fazenda.....*Elvira*
Hale Hamilton.....*John*
Mathilde Comont..... *Aunt Rosa*
Phillip Cooper.....*Terry, jr.*

### Devil's Lottery

Fox. *Director : Sam Taylor.*

Elissa Landi.....*Evelyn Beresford*
Victor McLaglen.....*Jem Meech*
Alexander Kirkland....*Stephen Alden*
Paul Cavanagh..*Major Hugo Beresford*
Ralph Morgan *Captain Geoffrey Maitland*
Barbara Weeks.....*Joan Mather*
Beryl Mercer .. *Mrs. Mary Ann Meech*
Herbert Mundin.....*Trowbridge*
Halliwell Hobbes....*Lord Letchfield*
Ruth Warren.....*Maid*

### Devotion

Charles R. Rogers Production.
*Director : Robert Milton. From the novel by Pamela Wynne.*

Ann Harding..... *Shirley*
Leslie Howard.....*Trent*
Robert Williams.....*Harrington*
O. P. Heggie.....*Mr. Mortimer*
Louise Closser Hale.. *Mrs. Mortimer*
Dudley Digges.....*Sergeant Coggins*
Alison Skipworth ..... *Mrs. Coggins*
Doris Lloyd.....*Pansie*
Ruth Weston..... *Margaret*
Joan Carr..... *Marjorie*
Joyce Coad..... *Elsie*
Douglas Scott..... *Derek*
Tempe Pigott.....*Bridget*
Forrester Harvey..... *Gas Inspector*
Margaret Daily.....*Maid*
Pat Somerset.....*Young Man*
Olive Tell..... *Mrs. Trent*
Claude King.....*Junior Partner*
Donald Stewart..... *Telegraph Boy*
Cyril Delevante ..... *Reporter*

### Dirigible

Columbia. *Director : Frank Capra.*

Jack Holt..... *Bradon*
Ralph Graves..... *Frisky Pierce*
Fay Wray.....*Helen*
Hobart Bosworth.....*Rondelle*
Roscoe Karns.....*Sock McGuire*

HAROLD GOODWIN.....*Hansen*
CLARENCE MUSE.....*Clarence*
EMMET CORRIGAN.....*Admiral Martin*
AL ROSCOE.....*Commander of U.S.S. Lexington*
SELMAR JACKSON....*Lieutenant Rowland*

### Dishonoured

PARAMOUNT. *Written and directed by Joseph Von Sternberg.*

MARLENE DIETRICH.....*X-27*
VICTOR MCLAGLEN..*The Russian Colonel*
LEW CODY.....*Colonel Kovrin*
GUSTAV VON SEYFFERTITZ *Secret Service Head*
WARNER OLAND.....*Colonel von Hindau*
BARRY NORTON.....*Young Lieutenant*

### Doomed Battalion, The

UNIVERSAL. *Director : Cyril Gardner. From the story by Luis Trenker.*

TALA BIRBELL ..... *Mari Di Mai*
LUIS TRENKER.....*Florian Di Mai*
VICTOR VARCONI.....*Arthur Franchini*
GUSTAV VON SEYFFERTITZ *Austrian General*
C. HENRY GORDON.....*Italian General*
GIBSON GOWLAND.....*Innerhofer*
HENRY ARMETTA.....*Angelo*

### Dr. Jekyll and Mr. Hyde

PARAMOUNT. *Director : Rouben Mamoulian From the novel by Robert Louis Stevenson.*

FREDRIC MARCH .... { *Dr. Henry Jekyll* / *Mr. Hyde* }
MIRIAM HOPKINS.....*Ivy Pierson*
ROSE HOBART.....*Muriel Carew*
HOLMES HERBERT ..... *Dr. Lanyon*
HALLIWELL HOBBES.... *Brig.-Gen. Carew*
EDGAR MORTON.....*Poole*
ARNOLD LUCY.....*Utterson*
COL. MACDONNELL..... *Hobson*
TEMPE PIGOTT.....*Mrs. Hawkins*

### Emma

METRO - GOLDWYN - MEYER. *Director : Clarence Brown. From the story by Frances Marion.*

MARIE DRESSLER.....*Emma*
RICHARD CROMWELL.....*Ronnie*
JEAN HERSHOLT..... *Mr. Smith*
MYRNA LOY.....*Isabelle*
JOHN MILJAN.....*District Attorney*
PURNELL PRATT .....*Haskins*
LEILA BENNETT.....*Matilda*
BARBARA KENT.....*Gypsy*
KATHRYN CRAWFORD..... *Sue*
GEORGE MEEKER.....*Bill*
DALE FULLER.....*Maid*
WILFRED NOY.....*Drake*
ANDRE CHERON.....*Count Pierre*

### Faithful Heart, The

GAINSBOROUGH. *Director : Victor Saville. From the play by Monckton Hoffe.*

HERBERT MARSHALL....*Waverley Ango*
EDNA BEST.....*Blackie*
MIGNON O'DOHERTY.. *Miss Gutterscombe*
LAWRENCE HANRAY.....*The Major*
ANNE GREY..... *Diana*
ATHOLE STEWART.....*Sir Gilbert*

### Finger Points, The

FIRST NATIONAL-PATHE. *Director : John Francis Dillon.*

RICHARD BARTHELMESS..*Brekenridge Lee*
FAY WRAY.....*Marcia Collins*
REGIS TOOMEY.....*Breezy Russell*
CLARK GABLE.....*Blanco*
ROBERT ELLIOTT.....*City Editor*
NOEL MADISON.....*Larry Hays*
OSCAR APFEL.....*Managing Editor*
MICKEY BENNETT.....*Office Boy*

### First Mrs. Fraser, The

STERLING. *Director : Sinclair Hill. From St. John Ervine's play.*

HENRY AINLEY.....*James Fraser*
JOAN BARRY.....*Elsie Fraser*
DOROTHY DIX.....*Janet Fraser*
HARGRAVE PAWSON.....*Ninian Fraser*
HAROLD HUTH.....*Mario*
MILLICENT WOLF.....*Mabel*
HENRY HEWITT.....*Philip Logan*
GIBB MCLAUGHLIN.....*Butler*
ORIEL ROSS.....*Connie*
ARNOLD RICHES.....*George*
RICHARD COOPER.....*Lord Larne*
ELLEN POLLOCK.....*Therese*
IVAN BRANDT..... *Murde Fraser*
EILEEN PEEL.....*Alice Fraser*

### Five Star Final

FIRST NATIONAL. *Director : Mervyn Leroy.*

EDWARD G. ROBINSON.....*Randall*
H. B. WARNER.....*Michael Townsend*
MARION MARSH.....*Jenny Townsend*
ANTHONY BUSHELL.....*Phillip Weeks*
GEORGE E. STONE.....*Ziggie Feinstein*
FRANCES STARR..... *Nancy Townsend*
ONA MUNSON.....*Kitty Carmody*
BORIS KARLOFF.....*Isopod*
ROBERT ELLIOTT..... *Brannegan*
ALINE MACMAHON.....*Miss Taylor*
PURNELL PRATT.....*French*
DAVID TORRENCE.....*Mr. Weeks*
OSCAR APFEL.....*Hinchecliffe*
GLADYS LLOYD.....*Miss Edwards*
EVELYN HALL.....*Mrs. Weeks*
HAROLD WALDRIDGE....*Arthur Goldberg*

### Forbidden

COLUMBIA. *Director : Frank Capra.*

BARBARA STANWYCK.....*Lulu Smith*
ADOLPHE MENJOU.....*Bob Grover*
RALPH BELLAMY.....*Al Holland*

DOROTHY PETERSON ..... *Helen*
THOMAS JEFFERSON ..... *Wilkinson*
MYRNA FRESHOLTZ .... *Roberta, as a child*
CHARLOTTE V. HENRY .. *Roberta, grown up*
TOM RICKETTS ..... *Briggs*

### Frankenstein

UNIVERSAL. *Director: James Whale.*

COLIN CLIVE ..... *Dr. Frankenstein*
MAE CLARKE ..... *Elizabeth*
JOHN BOLES ..... *Victor*
BORIS KARLOFF ..... *The Monster*
EDWARD VAN SLOAN .... *Dr. Waldman*
DWIGHT FRYE ..... *The Dwarf*
FREDERICK KERR ..... *The Baron*
LIONEL BELMORE ..... *The Burgomaster*

### Free Soul, A

METRO-GOLDWYN-MAYER.
*Director: Clarence Brown.*

NORMA SHEARER ..... *Jan Ashe*
CLARK GABLE ..... *Ace Wilfong*
LIONEL BARRYMORE ..... *Stephen Ashe*
LESLIE HOWARD ..... *Dwight Winthrop*
JAMES GLEASON ..... *Eddie*
LUCY BEAUMONT ..... *Grandma Ashe*

### Frightened Lady, The

BRITISH LION GAINSBOROUGH. *Director: T. Hayes Hunter. From the play, "The Case of the Frightened Lady," by Edgar Wallace.*

EMLYN WILLIAMS ..... *Lord Lebanon*
CATHLEEN NESBIT ..... *Lady Lebanon*
NORMAN MCKINNELL .... *Chief Inspector Tanner*
GORDON HARKER ..... *Sergeant Totty*
CYRIL RAYMOND .... *Sergeant Ferraby*
BELLE CHRYSTALL ..... *Aisla Crane*
D. A. CLARKE-SMITH .... *Dr. Amersham*
PERCY PARSONS ..... *Gilder*
FINLAY CURRIE ..... *Brooks*
JULIAN ROYCE ..... *Kelver*
ERIC ROLAND ..... *Studd*

### Gentleman for a Day

FIRST NATIONAL. *Director: Alfred E. Green.*

DOUGLAS FAIRBANKS, (JNR.) ..... *Chic*
JOAN BLONDELL ..... *Ruth*
GUY KIBBEE ..... *Scrap Iron*
ALAN HALE ..... *The Baron*
GEORGE ROSENER ..... *Bernardi*
DAVID LANDAU ..... *Kendall*
GEORGE MCFARLANE ..... *Train Caller*
FRANK MCHUGH ..... *Souse*
BEN TAGGART ..... *Train Shed Cop*

*In the crowd scenes of the above film were several well-known artistes, including Dickie Moore, Junior Coghlan, Claire McDowell, and others.*

### Good-night Vienna

BRITISH AND DOMINIONS.
*Director: Herbert Wilcox.*

JACK BUCHANAN .... *Capt. Maximilian Schletoff*
CLIVE CURRIE ..... *General Schletoff*
WILLIAM KENDALL ..... *Ernst*
HERBERT CARRICK ..... *Johann*
GIBB MCLAUGHLIN ..... *Max's Batman*
CLIFFORD HEATHERLEY ..... *Donelli*
O. B. CLARENCE .. *The Theatre Manager*
AUBREY FITZGERALD ..... *The Waiter*
GINA MALO ..... *Frieda*
PEGGY CARTWRIGHT ..... *Greta*
MURIEL AKED ..... *The Landlady*
JOYCE BLAND .... *The Countess Helga*
ANNA NEAGLE ..... *Viki*

### Heartbreak

FOX. *Director: Alfred L. Werker.*

CHARLES FARRELL ..... *John Merrick*
MADGE EVANS .. *Countess Vilma Walden*
HARDIE ALBRIGHT .. *Count Carl Walden*
PAUL CAVANAGH ..... *Capt. Wolke*
JOHN ARLEDGE ..... *Jerry Somers*
CLAUDE KING ..... *Count Walden*
JOHN SAINPOLIS ..... *U.S. Ambassador*

### Hell Divers

METRO-GOLDWYN-MAYER.
*Director: George Hill.*

WALLACE BEERY ..... *Windy*
CLARK GABLE ..... *Steve*
CONRAD NAGEL ..... *Duke*
DOROTHY JORDAN ..... *Ann*
MARJORIE RAMBEAU .... *Mamie Kelsey*
MARIE PREVOST ..... *Lulu*
CLIFF EDWARDS ..... *Baldy*
JOHN MILJAN ..... *Griffin*
LANDERS STEVENS ..... *Admiral*
REED HOWES ..... *Lieut. Fisher*
ALAN ROSCO .. *Captain of the U.S. S. Saratoga*
FRANK CONROY ..... *Chaplain*

*A number of scenes in "Hell Divers" were filmed at Panama during the manœuvres of the American Fleet.*

### Hindle Wakes

GAINSBOROUGH. *Director: Victor Saville. From the play by Stanley Houghton.*

BELLE CHRYSTALL .... *Jenny Hawthorne*
SYBIL THORNDIKE .... *Mrs. Hawthorne*
NORMAN MCKINNEL ..... *Nat Jeffcote*
EDMUND GWENN .... *Chris Hawthorne*
JOHN STUART ..... *Alan Jeffcote*
RUTH PETERSEN ..... *Mary Hollins*
MARY CLARE ..... *Mrs. Jeffcote*
MURIEL ANGELUS .... *Beatrice Farrar*
A. G. POULTON .... *Sir Timothy Farrar*
LIONEL ROBERTS ..... *Bob Parker*
BOB JOHNSTON ..... *The Song Plugger*

### Jack's the Boy

GAINSBOROUGH. *Director: Walter Forde. Written by Jack Hulbert and Douglas Furber.*

JACK HULBERT ..... *Jack*
CICELY COURTNEIDGE ..... *Mrs. Bobday*
WINIFRED SHOTTER ..... *Ivy*
FRANCIS LISTER ..... *Jules Martin*
PETER GAWTHORNE ..... *Mr. Brown*
BEN FIELD ..... *Mr. Bobday*

### Lily Christine

PARAMOUNT BRITISH. *Director: Paul Stein. From the story by Michael Arlen.*

CORINNE GRIFFITH ..... *Lily Christine*
COLIN CLIVE ..... *Rupert Harvey*
MARGARET BANNERMAN ..... *Mrs. Abbey*
MILES MANDER ..... *Ambatriadi*
JACK TREVOR ..... *Ivor Summerest*
ANNE GREY ..... *Muriel Harvey*

*"Lily Christine" was given a Royal Premiere in aid of charity at the Plaza Theatre, London, on April 28, 1932, in the presence of the Prince of Wales, Prince George, and a distinguished audience.*

### Lord Babs

GAINSBOROUGH. *Director: Walter Forde. From the musical farce by Keble Howard.*

BOBBY HOWES *Lord Drayford, "Babs"*
JEAN COLIN ..... *Nurse Foster*
ALFRED DRAYTON ..... *Ambrose Parker*
PAT PATERSON ..... *Helen Parker*
CLARE GREET ..... *Mrs. Parker*
HUGH DEMPSTER ..... *Dr. Neville*
ARTHUR CHESNEY ..... *Mr. Turpen*
JOSEPH CUNNINGHAM ..... *Chief Steward*

### Lost Squadron, The

RADIO. *Director: George Archainbaud. From the story by Dick Grace, the famous stunt airman.*

RICHARD DIX ..... *Captain Gibson*
MARY ASTOR ..... *Foilette Marsh*
ERICH VON STROHEIM ..... *Von Furst*
DOROTHY JORDAN ..... *The Pest*
JOEL MCCREA ..... *Red*
ROBERT ARMSTRONG ..... *Woody*
HUGH HERBERT ..... *Fritz*
RALPH INCE ..... *Detective*
DICK GRACE, ART GOEBEL, LEO NOMIS, FRANK CLARK ..... *Flyers*

*Some months after this production was made Leo Nomis was killed while "stunting" for another film.*

### Love is a Racket

FIRST NATIONAL. *Director: William Wellman.*

DOUGLAS FAIRBANKS (JNR.) ..... *Jimmy*
ANN DVORAK ..... *Sally*
FRANCES DEE ..... *Mary*
LEE TRACY ..... *Stanley Fiske*
LYSLE TALBOT ..... *Shaw*
ANDRE LUGUET ..... *Max Boncour*
WARREN HYMER ..... *Burney*
WILLIAM BURRESS ..... *Ollie*
TERRENCE RAY ..... *Seeley*
MARJORIE PETERSON ..... *Hat Check Girl*
EDWARD KANE ..... *Captain*
CECIL CUNNINGHAM ..... *Hattie*
JOHN MARSTON ..... *Curley*

### Love on Wheels

GAINSBOROUGH. *Director: Victor Saville.*

JACK HULBERT ..... *Fred Hopkins*
LEONORA CORBETT ..... *Jane Russell*
GORDON HARKER *Briggs, a bus conductor*
EDMUND GWENN ..... *Mr. Philpotts*
TONI DE LUNGO ..... *Broneli*
PERCY PARSONS ..... *American Crook*
ROLAND CULVER ..... *Furniture Salesman*
LAWRENCE HANRAY *Commissionaire at Gallop's Stores*
MARTITA HUNT *Piano Demonstrator at Gallop's*
MILES MALLESON *Porter at Royal Academy of Music*

### Lovers Courageous

METRO - GOLDWYN - MAYER. *Director: Robert Z. Leonard. Specially written for the screen by Frederick Lonsdale.*

ROBERT MONTGOMERY ..... *Willie*
MADGE EVANS ..... *Mary*
ROLAND YOUNG ..... *Jeffrey*
FREDERICK KERR ..... *Admiral*
REGINALD OWEN ..... *Jimmy*
BERYL MERCER ..... *Mrs. Smith*
EVELYN HALL ..... *Lady Blayne*
HALLIWELL HOBBES ..... *Mr. Smith*
JACKIE SEARL ..... *Willie as a child*
NORMAN PHILLIPS (JNR.) ..... *Walter*
ALAN MOWBRAY ..... *Lamone*

### Looking on the Bright Side

ASSOCIATED RADIO PICTURES. *Director: Basil Dean. Story and dialogue by Archie Pitt and Basil Dean.*

GRACIE FIELDS ..... *Gracie*
JULIAN ROSE ..... *Oscar Schultz*
RICHARD DOLMAN ..... *Laurie*
WYN RICHMOND ..... *Miss Joy*
TONI DE LUNGO ..... *Delmonico*
BETTY SHALE ..... *Hetty Hunt*
BETTINA MONTAHNERS ..... *Betsy*
VIOLA COMPTON ..... *Sergeant of Police*

### Man I Killed, The

PARAMOUNT. *Director: Ernst Lubitsch. From the play by Maurice Rostand.*

LIONEL BARRYMORE ..... *Dr. Holderlin*
NANCY CARROLL ..... *Elsa*
PHILLIPS HOLMES ..... *Paul*
TOM DOUGLAS ..... *Walter Holderlin*
ZASU PITTS ..... *Anna*
LUCIEN LITTLEFIELD ..... *Schultz*
LOUISE CARTER ..... *Mrs. Holderlin*
FRANK SHERIDAN ..... *Priest*
GEORGE BICKEL ..... *Bresslauer*
EMMA DUNN ..... *Mrs. Miller*

### Mata Hari

METRO-GOLDWYN-MAYER. *Director: George Fitzmaurice.*

GRETA GARBO ..... *Mata Hari*
RAMON NOVARRO .. *Lt. Alexis Rosanoff*
LIONEL BARRYMORE .... *General Shubin*
LEWIS STONE ..... *Andriani*
C. HENRY GORDON ..... *Dubois*
KAREN MORLEY ..... *Carlotta*
ALEC B. FRANCIS ..... *Caron*
BLANCHE FREDERICI .... *Sister Angelica*
EDMUND BREESE ..... *Warden*
HELEN JEROME EDDY .. *Sister Genevieve*
FRANK REICHER ..... *The Cook-spy*

### Melody of Life

RADIO. *Director: Gregory La Cava. From the novel "Symphony of Six Million," by Fannie Hurst.*

RICARDO CORTEZ ..... *Felix*
LESTER LEE ..... *Felix as a boy*
IRENE DUNNE ..... *Jessica*
NOEL MADISON ..... *Magnus*
ANNA APPEL ..... *Hannah*
GREGORY RATOFF ..... *Meyer*
LITA CHEVRET ..... *Birdie*
HELEN FREEMAN ..... *Miss Spencer*

### Merely Mary Ann

FOX. *Director: Henry King. From the play by Israel Zangwill.*

JANET GAYNOR ..... *Mary Ann*
CHARLES FARRELL ..... *John Lonsdale*
BERYL MERCER ..... *Mrs. Leadbetter*
LORNA BALFOUR ..... *Rosie Leadbetter*
ARNOLD LUCY ..... *Vicar Smedge*
J. M. KERRIGAN ..... *First Drayman*
G. P. HUNTLEY (JR.) ..... *Peter Brooke*

### Michael and Mary

GAINSBOROUGH. *Adapted and directed by Victor Saville. From the play by A. A. Milne.*

EDNA BEST ..... *Mary Rowe*
HERBERT MARSHALL .... *Michael Rowe*
FRANK LAWTON ..... *David*
ELIZABETH ALLAN ..... *Romo*
D. A. CLARKE-SMITH ..... *Price*
BEN FIELD ..... *Tullivant*
MARGARET YARDE ..... *Mrs. Tullivant*
SUNDAY WILSHIN ..... *Violet Cunliffe*

### Over the Hill

FOX. *Director: Henry King. Talkie version of the old silent film which was adapted from a poem of the same name.*

JAMES DUNN ..... *Johnny*
SALLY EILERS ..... *Isabel*
MAE MARSH ..... *Ma*
JAMES KIRKWOOD ..... *Pa*
OLIN HOWLAND ..... *Isaac*
CLAIRE MAYNARD ..... *Phyllis*
JOAN PEERS ..... *Susan*
WILLIAM PAWLEY ..... *Ben*

### Palmy Days

UNITED ARTISTS. *Director: Edward Sutherland.*

EDDIE CANTOR ..... *Eddie Simpson*
CHARLOTTE GREENWOOD .. *Miss Martin*
SPENCER CHARTERS ..... *A. B. Clark*
BARBARA WEEKS ..... *Joan Clark*
GEORGE RAFT ..... *Joe the Frog*
CHARLES B. MIDDLETON ..... *Yolando*
PAUL PAGE ..... *Stephen Clayton*
HARRY WOODS ..... *Pug Moynihan*

### Penrod and Sam

FIRST NATIONAL. *Director: William Beaudine.*

LEON JANNEY ..... *Penrod*
MATT MOORE ..... *Mr. Schofield*
DOROTHY PETERSON .. *Mrs. Schofield*
JUNIOR COGHLAN ..... *Sam*
JOHNNY ARTHUR ..... *Mr. Bassett*
ZASU PITTS ..... *Mrs. Bassett*
CHARLES SELLON ..... *Mr. Bitts*
WADE BOTELER ..... *Mr. Williams*
HELEN BEAUDINE ..... *Margaret*
NESTOR ABER ..... *Rodney*
BILLY LORD ..... *Georgie*
MARGARET MARQUIS ..... *Marjorie*
BETTY GRAHAM ..... *Baby Rensdale*
JAMES ROBINSON ..... *Herman*
ROBERT DANDRIDGE ..... *Verman*
CAMEO ..... *Duke, Penrod's dog*

### Rebecca of Sunnybrook Farm

FOX. *Director: Alfred Santell.*

MARIAN NIXON ..... *Rebecca*
RALPH BELLAMY ..... *Dr. Ladd*
MAE MARSH ..... *Aunt Jane*
LOUISE CLOSSER HALE .... *Aunt Miranda*
ALPHONSE ETHIER ..... *Mr. Cobb*
SARAH PADDEN ..... *Mrs. Cobb*
ALAN HALE ..... *Mr. Simpson*
EULA GUY ..... *Mrs. Simpson*
CHARLOTTE HENRY ..... *Emma Jane*
CLAIRE MCDOWELL ..... *Mrs. Randall*
RONALD HARRIS ..... *Jack-o'-Lantern*
WILLIS MARKS ..... *Jacob*
LUCILLE WARD ..... *Pig Woman*
TOMMY CONLON ..... *John Randall*
WALLY ALBRIGHT ..... *Billy Randall*

### Rebound

PATHE. *Director: Edward H. Griffith.*
INA CLAIRE ..... *Sara*
ROBERT AMES ..... *Bill*
MYRNA LOY ..... *Evie*
ROBERT WILLIAMS ..... *Johnny*
HEDDA HOPPER ..... *Liz*
HALE HAMILTON ..... *Lyman*

### Reputation

RADIO. *Director: Edward H. Griffith.*
CONSTANCE BENNETT ..... *Venice Muir*
BEN LYON ..... *Guy*
DAVID MANNERS .... *Donnie Wainwright*
ASTRID ALLWYN ..... *Lola*
MERNA KENNEDY ..... *Ann Duryea*
NELLA WALKER ..... *Aunt Emma*
BLANCHE FREDERICI ..... *Nora*
ALBERT CONTI ..... *Rene*
DON ALVARADO ..... *The Argentine*
JOHN ROACH ..... *Karl*
DONALD DILLAWAY ..... *Jerry*
FREEMAN WOOD ..... *Patterson*
CORNELIUS KEEFE ..... *Spaulding*
GEORGE IRVING ..... *Mr. Partridge*
ARNOLD LUCY ..... *Butler*

### Rise of Helga, The

METRO-GOLDWYN-MAYER:
*Director: Robert Z. Leonard.*
GRETA GARBO ..... *Helga*
CLARK GABLE ..... *Rodney*
JEAN HERSHOLT ..... *Ohlin*
JOHN MILJAN ..... *Burlingham*
ALAN HALE ..... *Mondstrum*
HALE HAMILTON ..... *Mike Kelley*
HILDA VAUGHN ..... *Astrid*
RUSSELL SIMPSON ..... *Doctor*
CECIL CUNNINGHAM *Madame Panoramia*
IAN KEITH ..... *Robert Lane*

### Ruling Voice, The

FIRST NATIONAL. *Director: Rowland V. Lee.*
WALTER HUSTON ..... *Jack Bannister*
LORETTA YOUNG ..... *Gloria*
DORIS KENYON ..... *Mary Stanton*
DAVID MANNERS ..... *Dick Cheney*
JOHN HALLIDAY ..... *Burroughs*
DUDLEY DIGGES ..... *Snead*
GILBERT EMERY ..... *Gregory*
WILLARD ROBERTSON ..... *Bailey*
DOUGLAS SCOTT *Malcolm Stanton, the boy*

### Sally in Our Alley

ASSOCIATED RADIO PICTURES. *Director: Maurice Elvey. From Charles McEvoy's play, "The Likes of 'Er."*
GRACIE FIELDS ..... *Sally Winch*
IAN HUNTER ..... *George Miles*
FLORENCE DESMOND ..... *Florrie Small*
FRED GROVES ..... *Alf Cope*
GIBB MCLAUGHLIN ..... *Jim Sears*
BEN FIELD ..... *Sam Bilson*
IVOR BARNARD ..... *Tod Small*
RENEE MACREADY ..... *Lady Daphne*
BARBARA GOTT ..... *Mrs. Pool*
FLORENCE HARWOOD .....*-Mrs. Kemp*
HELEN FERRERS .... *Duchess of Wexford*

### Scarface

HOWARD HUGHES PRODUCTION. *Distributed by United Artists. Director: Howard Hawks.*
PAUL MUNI ..... *Tony Camonte*
ANN DVORAK ..... *Cesca*
KAREN MORLEY ..... *Poppy*
OSGOOD PERKINS ..... *Lovo*
BORIS KARLOFF ..... *Gaffney*
C. HENRY GORDON ..... *Guarino*
GEORGE RAFT ..... *Rinaldo*
PURNELL PRATT ..... *Publisher*
VINCE BARNETT ..... *Angelo*
INES PALANGE ..... *Mrs. Camonte*
HARRY J. VEJAR ..... *Costillo*
EDWIN MAXWELL .... *Chief of Detectives*
TULLY MARSHALL .... *Managing Editor*
HENRY ARMETTA ..... *Pietro*

### Service for Ladies

PARAMOUNT. *Director: Alexander Korda.*
LESLIE HOWARD ..... *Max Tracey*
GEORGE GROSSMITH .. *"Mr. Westland"*
BENITA HUME ..... *Countess Ricardi*
ELIZABETH ALLAN ..... *Sylvia Robertson*
MORTON SELTEN ..... *Mr. Robertson*
CYRIL RITCHARD ..... *Breslmayer*
BEN FIELD ..... *Sir William Carter*
ANNIE ESMOND ..... *The Duchess*

### So Big

WARNER. *Director: William Wellman. From the Pulitzer Prize novel by Edna Ferber.*
BARBARA STANWYCK ..... *Selina Peake*
GEORGE BRENT ..... *Roelf*
DICKIE MOORE ..... *Dirk as a boy*
HARDIE ALBRIGHT .....*Dirk grown up*
BETTE DAVIS ..... *Dallas O'Mara*
MAE MADISON ..... *Julie Hemple*
ROBERT WARWICK ..... *Simeon Peake*
ARTHUR STONE ..... *Jan Steen*
EARLE FOXE ..... *Pervus Dejong*
ALAN HALE ..... *Klaas Pool*
DOROTHY PETERSON ..... *Maartje*
DAWN O'DAY ..... *Selina as a girl*
DICK WINSLOW ..... *Roelf, aged 14*
HARRY BERESFORD ..... *Adam Ooms*
EULALIE JENSEN ..... *Mrs. Hemple*
ELIZABETH PATTERSON .... *Mrs. Tebbits*
RITA LA ROY ..... *Paula*
BLANCHE FREDERICI *Widow Paarlenburg*
WILLARD ROBERTSON ..... *The Doctor*
MARTHA MATTOX, EMMA RAY .... } ..... *Maiden Aunts*
OLIN HOWLAND ..... *Jacob*
ANDRE CHARON ..... *The General*
HARRY HOLMAN ..... *Country Doctor*
LIONEL BELMORE ..... *Reverend Dekker*

### Shanghai Express

PARAMOUNT. *Director: Josef von Sternberg.*

MARLENE DIETRICH .... *Shanghai Lily*
CLIVE BROOK ..... *Capt. Donald Harvey*
ANNA MAY WONG ..... *Hui-Fei*
WARNER OLAND ..... *Henry Chang*
EUGENE PALLETTE ..... *Sam Salt*
LAWRENCE GRANT .... *Rev. Carmichael*
LOUISE CLOSSER HALE .... *Mrs. Haggerty*
GUSTAV VON SEYFFERTITZ .... *Eric Baum*
EMILE CHAUTARD ..... *Col. Lenard*

### Silent Voice, The

WARNER. *Director: John Adolfi. Adapted from the short story, "The Man Who Played God."*

GEORGE ARLISS ..... *Royale*
VIOLET HEMING ..... *Mildred*
BETTE DAVIS ..... *Grace*
LOUISE CLOSSER HALE ..... *Florence*
IVAN SIMPSON ..... *Battle*
ANDRE LUGUET ..... *The King*
OSCAR APFEL ..... *The Lip Reader*
HEDDA HOPPER ..... *Mrs. Chittenden*
CHARLES EVANS ..... *The Doctor*
WILLIAM JANNEY ..... *First Boy*
DONALD COOK ..... *Harold*
PAUL PORCASI ..... *Concert Manager*

### Sooky

PARAMOUNT. *Director: Norman Taurog.*

JACKIE COOPER ..... *"Skippy"*
ROBERT COOGAN ..... *"Sooky"*
JACKIE SEARL ..... *Sidney Saunders*
WILLARD ROBERTSON ..... *Dr. Skinner*
ENID BENNETT ..... *Mrs. Skinner*
HELEN JEROME EDDY ..... *Mrs. Wayne*
LEIGH ALLEN ..... *Mr. Saunders*
GUY OLIVER ..... *Mr. Moggs*
HARRY BERESFORD ..... *Mr. Willoughby*
OSCAR APFEL ..... *Krausmeyer*

### Star Witness, The

WARNER. *Director: William Wellman.*

CHARLES (CHIC) SALE.....*Gran'pa Summerhill*
WALTER HUSTON *Whitlock, the Attorney*
FRANCES STARR.....*Ma Leeds*
SALLY BLANE.....*Sue Leeds*
GRANT MITCHELL.....*Pa Leeds*
ED. J. NUGENT.....*Jackie Leeds*
DICKIE MOORE.....*Ned Leeds*
GEORGE ERNST.....*Donny Leeds*
RUSSELL HOPTON..... *Thorpe*
RALPH INCE..... *Campo*
ROBERT ELLIOTT..... *Williams*
MIKE DONLIN..... *Micky*
TOM DUGAN..... *Brown*
FLETCHER NORTON..... *Dopey*
GUY D'ENNERY..... *Jack Short*
NOEL MADISON..... *Horan*
ED DEERING..... *Sackett*
NAT PENDLETON..... *Big Jack*
ALLAN LANE..... *Clerk*

### Sunshine Susie

GAINSBOROUGH. *Director: Victor Saville. Adapted from the German musical comedy, "The Private Secretary."*

RENATE MULLER.....*Sunshine Susie*
JACK HULBERT.....*Herr Hasel*
OWEN NARES.....*Herr Arvay*
MORRIS HARVEY..... *Klapper*
SYBIL GROVE ..... *The Secretary*
GLADYS HAMER.....*A Servant*

### Tarnished Lady

PARAMOUNT. *Director: George Cukor. From a story specially written for Tallulah Bankhead by Donald Ogden Stewart.*

TALLULAH BANKHEAD..*Nancy Courtney*
CLIVE BROOK.....*Norman Cravath*
PHOEBE FOSTER.....*Germaine Prentiss*
ALEXANDER KIRKLAND..*De Witt Taylor*
OSGOOD PERKINS.....*Ben Sterner*
ELIZABETH PATTERSON....*Mrs. Courtney*

### Tarzan the Ape Man

METRO-GOLDWYN-MAYER. *Director: W. S. Van Dyke. From the novel by Edgar Rice Burroughs.*

JOHNNY WEISSMULLER.....*Tarzan*
NEIL HAMILTON.....*Holt*
MAUREEN O'SULLIVAN..... *Jane*
C. AUBREY SMITH.....*Mr. Porter*
DORIS LLOYD.....*Mrs. Cutten*
FORRESTER HARVEY..... *Beamish*
CURTIS NERO..... *Riano*

### To-morrow and To-morrow

PARAMOUNT. *Director: Richard Wallace.*

RUTH CHATTERTON.....*Eve Redman*
PAUL LUKAS.....*Dr. Nickolas Faber*
ROBERT AMES.....*Gail Redman*
HAROLD MINJIR .....*Samuel Gillespie*
TAD ALEXANDER.....*Christian Redman*
WALTER WALKER.....*Dr. Walker Burke*
ARTHUR PIERSON..... *Spike*
WINTER HALL.....*President Adee*
MARGARET ARMSTRONG.....*Miss Frazer*

### Transatlantic

FOX. *Director: William K. Howard.*

LOIS MORAN.....*Judy Kramer*
EDMUND LOWE.....*Monty Greer*
JOHN HALLIDAY.....*Henry Graham*
GRETA NISSEN.....*Sigrid Carline*
JEAN HERSHOLT.....*Rudolph Kramer*
MYRNA LOY.....*Kay Graham*
EARLE FOXE ..... *"Handsome"*
BILLY BEVAN..... *Hudgins*
RUTH DONNELLY..... *Burbank*
GOODEE MONTGOMERY..... *Peters*

JESSE DE VORSKA..... *Buyer*
ROSALIE ROY..... *Bride*
CLAUDE KING..... *Captain*
CRAUFORD KENT.....*First Officer*
HENRY SEDLEY, LOUIS NATHEAUX, BOB MONTGOMERY } ..... *Gamblers*

### Waterloo Bridge

UNIVERSAL. *Director : James Whale.*
MAE CLARKE..... *Myra*
KENT DOUGLASS..... *Roy*
DORIS LLOYD..... *Kitty*
FREDERICK KERR.....*Major Wetherby*
ENID BENNETT ..... *Mrs. Wetherby*
ETHEL GRIFFIES.....*Mrs. Hobley*
RITA CARLISLE.....*The Cockney*

### What Price Hollywood ?

RADIO. *Director : George Cukor. From the story by Adele Rogers St. John.*
CONSTANCE BENNETT.....*Mary Evans*
LOWELL SHERMAN.... *Maximilian Carey*
NEIL HAMILTON.....*Lonny Borden*
GEORGE RATOFF.....*Julius Saxe*
BROOKS BENEDICT..... *Muto*
LOUISE BEAVERS..... *Cassie*
EDDIE ANDERSON..... *James*

### White Man, The

METRO-GOLDWYN-MAYER. *Director : Cecil B. De Mille. Adapted from the play by Edwin Milton Royle.*
WARNER BAXTER.....*Jim Wynne*
LUPE VELEZ..... *Naturich*
ELEANOR BOARDMAN..... *Diana*
CHARLES BICKFORD.....*Cash Hawkins*
ROLAND YOUNG.....*Sir John Applegate*
PAUL CAVANAGH....*Lord Henry Kerhill*
RAYMOND HATTON..... *Shorty*
JULIA FAYE.....*Mrs. Jones*
DE WITT JENNINGS..... *Sheriff*
J. FARRELL MACDONALD..... *Bill*
DICKIE MOORE..... *Hal*
MITCHELL LEWIS..... *Tabywanna*
LILLIAN BOND..... *Babs*

*(Two silent versions of the above story were filmed by Cecil B. De Mille, the first in* 1913 *called "The Squaw Man," and the other in* 1918.)

# WHERE FILMS ARE MADE

# ROUND HOLLYWOOD

*"Hollywood" is a vague term, embracing all film land and all the stars. Here is a concise description of Hollywood—the place* *

*by*

## A. L. GRAHAM

LOS ANGELES, the city of the Angels!

Not so very many years ago the bright California sun shone brightly down on a peaceful little Pacific town with attractive little stucco haciendas shining white and cool under the swaying palm-trees and the vivid red-tile roofs. An indolent and attractive Mexican atmosphere invaded the place, and it was here that the pioneers of the film business decided to make their early Western pictures, or Horse Operas as they were tolerantly called. The dawn of the motion picture was thus heralded in this small but attractive town of Los Angeles, some five hundred miles south of the then better-known San Francisco.

In 1910 the business was getting into its stride. Three years later saw the Griffiths and the Cecil B. De Milles making their full-length features, and the rise of such favourites as Dustin Farnum, Wallace Reid, Blanche Sweet, and the Gish sisters. The old Lasky company in 1913 made that grand old epic, *The Squaw Man*, and people began to look at the West Coast town with increasing wonderment while intrepid producers, with vision and enthusiasm, settled down outside the city of the Angels at a country place eight miles away, called Hollywood. The city of the Angels, Los Angeles, then became the city of the Angles—Camera Angles!

And so to-day we find that Los Angeles is on a par with San Francisco; two giant cities, the greatest in the West of America—powerful, up-to-date, almost ultra-modern towns with towering buildings and congested streets. And, whereas Los Angeles once smiled benignly at her young sister and suburb, Hollywood—to-day Hollywood exists only for the visitors and the film-struck. To-day the people of Los Angeles have ceased to watch and to wonder; Hollywood has become a little town of its own and Los Angeles is not really interested in it any more.

Slightly to the north-west of Los Angeles, Hollywood is conveniently situated near the famous Pacific Ocean, the attractive hilly district of Hollywood-land, socially smart Beverly Hills, cosy Burbank at the foot of some picturesque hills and Universal City and the San Fernando Valley to the north of the town. Farther out to the west, nearer the sea, there is Culver City; and at the sea there are several beaches of lovely yellow sand and foaming breakers, the more important being Santa Monica and Malibu.

* Refer to maps: Plates 57, 58, 59.

On arriving at the Southern Pacific or Santa Fe stations in Los Angeles the visitor might expect to see the studios in Los Angeles itself, but Hollywood is a good eight miles' drive from Los Angeles proper. For Los Angeles is useful to the film colony only for large and smart shops, theatres and cinemas, and the famous Biltmore and Ambassador Hotels where the stars sometimes dance. At the Ambassador, for instance, the " Stars' Night " is on Tuesday. The Cocoanut Ball Room, in the world renowned Cocoanut Grove, is a large dance-room in the hotel where the famous film people sup or dance without fuss or bother. There you might meet Constance Bennett, Joan Marsh, Ginger Rogers, Cary Grant, or Ricardo Cortez, and many others. On Wednesdays the Grove is filled with a high-spirited crowd of Collegians from the near-by University of Southern California, the " pet " Varsity of the movie moguls.

### Hollywood Boulevard.

The famous Hollywood Boulevard consists of shops of all kinds and sizes, including many " Five and Tens," i.e., sixpenny, or five and ten cent stores ! The nearest studio from the Boulevard is the Warner Studio on Sunset Boulevard—some distance away. The Columbia Studio and Radio Studio are on Gower Street. Next door to Radio there is the famous Paramount Studio. The old Fox Studios are quite a walk away.

In the other direction, on the way to the sea, there are the Metropolitan and United Artists and Educational Studios, while farther out, en route to the ocean, there are the new Fox Studios at Fox Hills. Their old studio on Western Avenue houses executives and " carries " the extra pictures when there is too much work at the newest studios.

Five miles from Hollywood is Culver City, in which will be found the Pathé, the Hal Roach Studios, and the mighty Metro-Goldwyn-Mayer Studios.

Returning to the Hollywood Boulevard, which is the best place for headquarters, you can go north to the First National Studios tucked away at the hill-side, a lovely valley that can be uncomfortably warm in the summer when the California sun is at its best ! About three miles farther on, that is, say, six miles from Hollywood, Universal City is reached—it is the home of the Laemmle Universal Pictures. Here there is real country-side, and there are wide, open spaces taking the place of the small town atmosphere of Culver City. Pasadena is about fifteen miles away, and is one of the loveliest little towns imaginable. In Pasadena Rose Bowl important football matches are played. All the filmfolk motor over to see the game on New Year's Day.

Most of the important film people live in the beautiful district of Beverly Hills, where many beautiful homes have been built. Jeanette MacDonald, Frances Dee, Paul Cavanagh, Maurice Chevalier, Rowland V. Lee, and many others live in this picturesque district. Beverly Hills Hotel is a centre of relaxation and pleasure.

The beaches at Santa Monica, Venice, and Malibu (pronounced Malyboo) are favourite haunts of film people, especially in the summer. Some even live by the sea all the year round, and motor to their work every day. Others have week-end residences, and among the most famous is Marion Davies's " week-end cottage " at Santa Monica—a cottage with forty

bed-rooms! Nearby is the famous Will Rogers polo field. At Venice, a few hundred yards from Santa Monica (and some distance from Malibu), there are round-abouts, swings, switchbacks, and other diversions.

Back at our headquarters—is it the Roosevelt Hotel opposite the famous Grauman's Chinese Theatre, or a mere room in an apartment house off the Boulevard?—we decide to dine, so we choose, perhaps, Musso and Franks and perhaps try a delicious steak. Or perhaps we will go to Henry's, where we may see Chaplin or Stan Laurel; and so on to the Pantages Theatre, or to the Chinese to witness the latest super-hit from the studios.

Afterwards, perhaps, we journey to the Blossom Room at the Roosevelt, or the Montmartre, or to the Brown Derby for a coffee. This, too, is a good place for luncheon. Wallace Beery, Virginia and John Gilbert, Wallace Forde, Jameson Thomas, Pat O'Brien, Constance Cummings, or Frank Fay with wife, Barbara Stanwyck, may be here. Then, if the visitor wants something less pretentious (although one seldom dresses in Hollywood), there is the amusing B.B.B. Cellar with its odd cabaret turns; or there is Al Levy's Tavern across the road from the Derby at Vine Street. At Culver City there is the new Frolics Club where, in summer, one can dance with the stars and where the stars above twinkle merrily down from a ceiling that is the sky!

For the thrill-lover there is a motor-racing track quite near, and, just off the Boulevard, a stadium for boxing on a Friday night. For wrestling and boxing we shall go to the stadium in Los Angeles on a Tuesday.

For the lovers of serious music, there is the celebrated Hollywood Bowl where to the chirping of a million grasshoppers, symphony orchestras play and enchant the world-renowned star or the dizzy little extra-girl with platinum-dyed hair.

Conveniently situated, a mere sixty miles away (distance is nothing in America!) there is Lake Arrowhead up in the mountains, and from the sunny shores of the Pacific, where bathing-costume-clad beauties splash in the surf, it is possible to dash up to the lake and enjoy winter sports, ski-ing, ice-skating, and snowballing. And down south there is merry Mexico where, just over the border, there are saloon-bars and gambling, and gay, fantastic tangos!

There is, too, the famous Los Angeles Coliseum, which is used for football matches and the like. Then, there is the famous island of Catalina, where fishing, bathing, and dancing can be indulged in.

The smartness of the Ambassador Hotel, the Brown Derby, or the Mona Lisa Restaurant; the friendliness of Henry's Café; the amusing sandwich-places where you sit in your car and waitresses bring you trays of food; the football mad crowds; the quiet and lovely Beverly Hills; the fascinating houses in Hollywood-land overlooking Hollywood; the ever-winking lights of Los Angeles; the fantastic roads leading to the hilly district of Outlook, and the sparkling, vivid blue sea—all these things and more make Hollywood kaleidescopic and interesting.

# ROUND THE STUDIOS*

*A brief survey of the best-known producing centres of Hollywood, Britain and Europe.*

## *America*

### Burbank

*Warner Bros. and First National Studios, Burbank, California.*

BEHIND a busy steam-laundry, overlooked by Beverly Hills, First National produced their first pictures on an open-air stage with the only lighting then possible—the sun.

It was not until March, 1926, that the foundations of the present Warner Brothers and First National studios were laid at Burbank. Before that, the two companies which threw in their lots together had studios literally "all over the place." They used to make pictures now here, now there. And what with transporting scenery, equipment, and players hundreds of miles at expensive railway rates, the executives soon saw that a great central studio must be built.

So they covered more than 70 acres with buildings They laid out more than four miles of paved streets. They appropriated 1,100 acres of mountain, river and meadow which lay behind Burbank, so that they could have any sort of location they wanted, from desert to jungle, at a moment's notice.

On June 5th, 1926, the great place was complete. The very first picture to be made in the new two-and-a-half-million-pound studios was *The Masked Woman*, starring Anna Q. Nilsson.

Then the talkies came and Warner Bros. was the firm that introduced them to a wondering world and a staggering film-world.

Nowadays, Burbank Studios fairly boil with activity. Warner Bros. and First National pictures are produced at the rate of something like 70 a year, as well as many Vitaphone features.

There are twelve large sound-proof stages. There is, among other specialized departments, a wonderful research library. This is a room which, to the casual visitor, looks like the reading-room of any comfortable club. In reality, it is an encyclopedic store which contains information on every possible and impossible subject which might have a bearing on scene, costume or story. There is a barber-shop, built and decorated in the Spanish style, with pantiles, "patio"—which we would call "veranda"—and cool white stone arches. There are splendid laboratories, all white enamel, glass plate, and porcelain. Enough electricity is generated to light a town of ten thousand inhabitants.

When first completed, the studios comprised 44 buildings, with a total floor space of 515,000 square feet; now it is bigger and better than ever.

* Refer to maps: Plates 57, 58, 59, 61.

Incidentally, it is interesting to note that, between June, 1930 and May, 1931, this studio supported the " colour film " movement to the extent of making nine films in colour.

## Culver City

*Metro-Goldwyn-Mayer Pictures Corporation, Culver City, California.*

SHOULD you look down from an aeroplane over Culver City, you will see, spread out beneath you, a sharply-defined rectangle of a town. It is bounded on one side by a long, straight road, on another by a broad, tree-lined boulevard, while a third imposing highway leads up to the main gates of this walled city.

You will notice that the town, in spite of its size, consists of eight main buildings of gigantic area. It is here that Metro-Goldwyn-Mayer make their films.

Metro-Goldwyn-Mayer Studios, where Greta Garbo, Clark Gable, Joan Crawford, Ramon Novarro, Norma Shearer, Wallace Beery and a dozen other first-class favourites make their films. M.G.M.—with the " roaring lion " trademark—whose studio-gate is as difficult to pass as the entrance to a lion's den. There are few privileged visitors strolling between the big buildings. M.G.M. stars are closely guarded.

Should you be one of the favoured few, you will see laundries in the Culver City precincts, where all sorts of cleaning is done, from wispy gowns to yards and yards of linen and canvas. There is more than one " drug-store," where you may buy soap, razor-blades, or the ice-cream beloved by all Americans. There is a modiste's shop and a restaurant where you may eat the finest meal in California.

The cutting-rooms, property-vaults, test-rooms and laboratories are the finest of their kind in the world. There are numerous pits and stages for special processes. The dressing-rooms provided for the stars are palatial suites, with reading-room, rest-room, and bath-room with showers and plunges. Ramon Novarro had a piano in his.

Culver City—eight miles from Hollywood, the film-centre—is just another film-centre.

## Movietone City

*Fox Film Corporation, Movietone City, Westwood, California.*

THE Fox Film Corporation began its activities in California nearly eighteen years ago on a single open stage surrounded by a fence, opposite the old Mack Sennett studio. A staff of about 100 was the sum total of its production-unit.

Early in 1932, the Fox organization moved from its then studios on Sunset Boulevard, Hollywood, to the enormous £5,000,000 premises of Movietone City, in Beverly Hills. There you find a talking-picture town nearly a mile long and half as wide, containing 108 acres of property. The main studio buildings alone cover a 54-acre space, surrounded by a 14-feet high wall. There are 75 permanent buildings, all fireproof and built of concrete and steel in the most modern style. There are acres of exteriors, duplicate settings, and scenery from every quarter of the globe.

The studios contain 12 sound-stages, each one cooled in summer and

heated in winter with washed-air. Outside, there are office-buildings, industrial blocks, a fine clubhouse in its own park, fire and police stations, and a modern café.

All the chief members of the Fox staff have their own bungalows in Movietone City; fifteen were built for the writing-staff alone. There is even a squared-U of buildings, separate and sectionalized, which is known as "Director's Row."

Movietone City has been constructed as a self-supporting and entirely self-contained community. It is laid out in a manner which produces a really fine "landscape" effect in the beautiful surroundings of Beverly Hills. The principal players are catered for even more lavishly than the directors or the writers. Rows of orange trees front their dressing-room windows. Will Rogers has a small, desert-style bungalow with a cactus garden; next door is the thatched-roofed Irish cottage of Janet Gaynor, which was originally built as a studio daytime home for John McCormack, the Irish tenor.

The electricity system at the Fox studio is in itself a marvel. It develops 12,000 electrical horse-power, which would be enough to light a city of 20,000 inhabitants. All this power comes from a huge turbo-electric plant hundreds of miles away in the Sierras. Its initial pressure of 33,000 volts is broken down at the studio electric plant to one of two pressures—2,300 or 220 volts—according to special requirements. Thence it is distributed through the 54 miles of conduit, under Movietone City's five miles of paved streets, to do its work in the thousands of sun-arcs and spotlights used in the studios.

## Paramount Studios

*Paramount Publix Corporation*, 5451, *Marathon Street, Hollywood, Cal.*

A LITTLE group of film personalities was gathered round a luncheon table in the Paramount studio restaurant on December 30, 1931, to celebrate Hollywood's eighteenth birthday. It was on the morning of December 30, 1913, that Cecil B. De Mille called "camera" for the first scene of *The Squaw Man*, Hollywood's very first feature-film. It was the initial production of the Jesse Lasky Feature Play Company, now called the Paramount Publix Corporation.

The events which led up to the selection of Hollywood as the centre of the motion picture industry are closely linked with Paramount's history. Cecil B. De Mille and Jesse Lasky met in New York, in the autumn of 1913, to discuss their plans for the winter vaudeville season. They were joined by Dustin Farnum, who had just finished a tour in the stage play, *The Squaw Man*. Lasky and De Mille decided to form a film company, and invited Farnum to join them in putting up £1,000 capital. He refused, but agreed to work for them on a weekly salary. It was a fateful decision that cost him several million dollars in after years, when the two originators of Paramount were reaping the rewards of their enterprise.

De Mille went west from New York, intending to choose a site for his studio in Arizona. But the weather in Arizona was cold and cloudy that winter, and he went on to the little town of Hollywood. There he rented

a lime-grove in which was a barn. That barn was Hollywood's first film studio.

To-day Paramount has a 26-acre studio-town, in which 1,600 people work. There are fifteen sound-proof stages and twenty-five other structures with more than 100 distinct departments. At Calabassas, outside Hollywood, is the Paramount 2,700-acre ranch for exterior locations.

In the laboratory 78,000,000 feet of release-prints were prepared in one year, the finished celluloid witness to the work of 46 contracted players, 36 directors, 40 writers, and 55 camera-men.

Paramount is Hollywood epitomized. It has developed into a huge, organization, and produces 65 feature-films and countless shorts in a year.

Yet, even more important was its unpretentious beginning, for had there been no Paramount, there would have been no Hollywood film-land.

## Radio Pictures Studios

*Radio Pictures, Inc., 780, Gower Street, Hollywood, California.*

IMMEDIATELY adjoining the Paramount Studios and not far from the United Artists, Columbia, and Metropolitan production-centres, lies the Gower Street studio of Radio Pictures. It is a studio on a grand scale. Ten huge stages offer space for the production of six full-sized pictures. For location work, four sound-trucks are in constant readiness to cope with the recording operations.

The Radio studio is another city-in-miniature. It has its own police-force of twenty constables. It has, of course, its own fire-brigade, with water-tower and sprinkler-system all complete. There is a studio telephone-exchange, with thirty-three trunk lines, and operators dealing with three hundred personal calls per day.

Radio prides itself on its restaurant, which seats two hundred and twenty-five people and serves about five hundred meals a day. The studio even has its own hospital, equipped for all emergencies, where there are three beds and a trained nurse on duty from 7 a.m. until 1 a.m.

Another feature of the Radio organization is its story department, which is modelled on entirely new lines. Early in 1932 a " story cabinet " of four members was formed, under the supervision of David O. Selznick, the vice-president in charge of production.

Each member of the " cabinet " has his or her special duty. There is Adela Rogers St. Johns Hylands, a celebrated American novelist, who supervises stories for women ; H. N. Swanson, editorial director of a famous American college magazine, serves on the cabinet in selecting stories with an appeal to youth ; Kenneth MacGowan, a well-known stage-producer, sits in judgment on stage plays, selecting those suitable for screen adaptation ; and James Seymour, formerly story-editor at the Pathé studio, is responsible for the choice of original plots contrived specially for the screen.

As a sidelight on the scarcity of real talent in film-writing, it should be explained that one of the first things the " cabinet " did in its search for stories was to seek young Americans as apprentice writers in the studio. Of seven hundred applicants in the first few weeks, two were chosen !

PLATE 45 *Radio*

DOLORES DEL RIO and JOEL McCREA in *The Bird of Paradise.*

PLATE 46 *Columbia*

ROMANCE! LEE TRACY and EVALYN KNAPP make a love-scene for *Night Mayor*

PLATE 47 *Universal*

MAE CLARKE and LEW AYRES in *Night World*.

PLATE 48 *Radio*

JOHN BARRYMORE, as the mad father, and KATHARINE HEPBURN, as his daughter, in *A Bill of Divorcement.*

## United Artists' Studio

*United Artists Corp., 1041, N. Formosa Avenue, Hollywood, California.*

UNITED ARTISTS in Hollywood is the most romantic of all the world's film studios. The story of its conception and inauguration, its history and its policy, is rich with the romance of the most famous film-stars.

The germ of the United Artists idea came from Benjamin P. Schulberg, one-time shorthand writer and book reviewer, and later a member of the Famous Players-Lasky film organization, under the leadership of Adolph Zukor.

Schulberg was thoroughly familiar with the prices paid by cinemas all over the world for pictures by Mary Pickford and Douglas Fairbanks. Charlie Chaplin was at the crest of his popularity-wave and D. W. Griffith was Hollywood's best-known director. Accordingly, Schulberg brought it about that these four famous personalities should sever their connexions with all other producing organizations and form a new group, to be called "Allied Artists"—a title since changed to "United Artists." It was thus that the United Artists' stars found themselves in the position of being their own masters, instead of paid employees.

*Robin Hood*, one of their first ventures, was made at the Santa Monica Boulevard studio in 1920 and established new standards of screen entertainment and financial success. Costing £140,000, it made £600,000, and Douglas Fairbanks immediately followed it up with *The Thief of Bagdad*, an extravaganza on gorgeous lines, on which nearly £400,000 was spent.

Meanwhile Charlie Chaplin was making his films in the Sunset Boulevard section of United Artists studios. *The Gold Rush* was one of his masterpieces, and he wrote and directed *A Woman of Paris*, the wonderful drama in which Adolphe Menjou made his first triumph.

So much for United Artists' early history. The studio stands to-day for the same policy as always. It is run and part-owned by this same group of stars, who are joint shareholders. It is a studio of strange and impressive corners, such as the special private suite, with its separate entrance, reserved exclusively for Sam Goldwyn. The dressing-rooms are unsurpassed for luxury. Douglas Fairbanks and Mary Pickford often live in theirs when engaged on important filming, so well constructed and laid out are their quarters.

Certainly the United Artists' lot breathes screen history and friendliness and comfort, but it is also rich in its technical perfection. Perhaps this, more than any other reason, is why new people are constantly clamouring for admission to the studios. Howard Hughes (of *Hell's Angels* fame) has moved in; Harold Lloyd now works there, although his films are released by Paramount. The arrival of producers of this calibre, however, is sufficient tribute to the quality of United Artists' studio accommodation.

## Universal City

*Universal Pictures Corporation, Inc., Universal City, California.*

ONE of the most powerful film organizations in Hollywood is Universal Pictures Corporation. Its president is Carl Laemmle—"Uncle" Carl—loved, feared, and hated in filmdom; a pioneer and a magnate,

the writing of whose biography was a task worthy of the pen of John Drinkwater.

The Universal studio is the largest in the world. It covers an area of two hundred and thirty acres on the site of the most celebrated battle of the Spanish-Mexican War. The studio was opened in 1915, and it holds the industry's record for productions. In 1919 no fewer than forty-two companies were at work in Universal City simultaneously. In 1932 more than twenty-five full-length feature-films, five serials, and one hundred and fifty " shorts " were produced, and the studio budget for 1932 was nearly three and a half million pounds sterling.

Universal City gives regular employment to one thousand workers. It has its own government post-office, as seems fitting and proper for a " city." There is a zoo, with elephants and lions, monkeys and tigers ; there is a poultry farm, with several thousands of chickens. There is large stabling, with many horses. At one time, when " westerns " were at the height of their popularity, Universal City's inhabitants included a number of cowboys. They were a permanent staff, known as the " Universal Ranch Riders."

They still keep, on the lot, the largest permanent set in any studio—the huge cathedral replica originally built for *The Hunchback of Notre Dame.* It might be thought that to keep such a set standing for years is mere waste of space, but it should be noted that it has paid for itself many times over in rentals from other companies who have used it for subsequent productions.

There is a recreation hall for employees. There is a golf course. There is a huge and noisy restaurant, the only one in any studio which is open to the public.

Prior to 1915, Universal had been making pictures in a little studio in Hollywood itself, situated where Gower Street joins Sunset Boulevard. That studio later became the home of Century Comedies until it was burnt down.

Carl Laemmle foresaw the vast growth of the film industry. He foresaw the need of more room and so he moved to what was then a barren bit of desert. He was laughed at by those who considered his action a folly of waste, but 45,000 people came in special trains to see the new wonder !

Thomas Edison and Henry Ford motored down, that first summer, to dedicate the first artificially-lit stage.

On the Universal roster of stars of those days you will find such names as Harry Carey, Mae Murray, Mary MacLaren, Monroe Salisbury, Marie Walcamp, Ella Hall, Fritzi Brunette, Herbert Rawlinson, and Dorothy Phillips ; Universal produced one of the first woman directors, Lois Weber.

After the war Universal embarked on a series of super-productions. Erich von Stroheim proved the value of film spectacle with *Blind Husbands* ; and followed it up with *Foolish Wives*, the first film to be heralded as a " million-dollar picture." Lon Chaney became famous in a night as *The Hunchback of Notre Dame.* Hoot Gibson began to build up his reputation as a cowboy star.

When talkies came, Universal City was plunged headlong into the new medium, and was re-equipped with every latest device and mechanism that the new medium demands. But Hollywood veterans sigh for the

old days. True, Universal City has a million-dollar developing and printing factory, a scenario department of thirty-five famous writers, a post office, and a golf course. Still, veterans sigh for the days when Universal City was a harum-scarum, haphazard movie-factory, with stars rising in a night and falling in a day, cowboys firing pistols in the streets, and mad ventures turning in a breath to triumphs.

## *Great Britain*

### Beaconsfield

*British Lion Film Corporation, Ltd., Beaconsfield, Bucks.*

FILMS have brought the hum of modern industry to old, sleepy places. Beaconsfield, in Buckinghamshire, was a typical English country town, with its wide main crossing, its two main streets empty at most times, and its cluster of quiet weathered houses dreaming under the mid-day sun.

The British Lion Corporation came, and its studio rose to stir the town to activity. To-day Beaconsfield mothers bring their babies to act in child scenes at the studio (there were fifty of them there one day during the summer). Beaconsfield boys go to see what film stars do to earn their salaries.

The studio is, in effect, a single production unit, under one high roof ridge, but there is ample floor space for all film requirements. Alongside the main building there is a row of flat-roofed workshops, containing plasterers', property, carpenters', and scenery rooms. Separated from the main block by a concrete causeway are projection theatre, offices, and a row of film vaults.

The whole studio stands in a wide tract of grassland surrounded by a high fence. This space is frequently used when a film necessitates the building of extensive exterior sets.

It is essentially a breezy studio, although, these days a sense of sadness still hangs over the place. For the British Lion studios will never be quite the same as they were when Edgar Wallace, the merriest, the most cheerful of all those merry film-makers, was alive, and the ruling genius of the studios. He was, of course, chairman of the British Lion Film Corporation, as well as the author of some of its most successful films. Such films as *The Flying Squad* originally brought fame to Beaconsfield, when made in silent form; and the talkie version, together with *The Old Man*, *Whiteface*, *The Frightened Lady*, and other Wallace thrillers, met with the same success.

Beaconsfield is not a pretentious studio. It is not built of white marble and chromium, and the café does not run with champaigne. But some of the finest of Britain's films have been made there, and there exists in this country no more efficient and cheerful band of film-makers.

### Ealing Green

*Associated Radio Pictures, Ltd., Ealing Green, London, W.5.*

JUST as the Gaumont-British studio stands where it stood in 1914, on one of England's original studio sites, so A.R.P., at Ealing, have built their up-to-date studio not twenty yards from what remains of the

old Barker studio, a red-brick and tin hangar which was one of the first film studios in Great Britain.

Contrasted with its neighbour, the A.R.P. studio looks almost impossibly modern. Viewed by itself, it stands out as a typical product of up-to-the-minute thought. From the framed cartoon in the blue-and-white entrance hall (depicting two horses which, tethered together, try in vain to drink from separate troughs) to the glowing cubes of light set in the ceiling, the place breathes modernity and forcefulness.

" Co-operation " is the title of that sketch—for the two horses eventually go together to the one trough.

Basil Dean has caused that word to be emblazoned in foot-high letters on every blank wall. Even the iron cross girders of the £25,000 power-house bear the word in huge lettering. The watchword is carried throughout the studio lay-out itself. The cutting-room connects with the projection chamber, and this in turn with a full-sized preview theatre.

The complete sound installation of the two huge floors is interconnected by an elaborate system of microphone lines. On the main floor itself is a squat, compact affair of engine-turned aluminium called the " organ " which, with its rows of stops on a sloping panel, does, indeed, resemble a strange harmonium console. By manipulating the switches and knobs of the " organ " one man can control the camera, lock the studio doors before a " take," mark the film, illuminate the " silence " signs throughout the building, and mute all telephone bells whose sudden whirr might reach the sensitive ear of the microphone.

The comfort of players and staff is well considered. There are rows of softly-lit dressing-rooms, each one with gleaming white bathroom, cheerful walls, and attractive furniture in unstained oak.

The A.R.P. studio restaurant is probably the finest in England. It is known as the " Inn " and, in addition to the scarlet-and-yellow tables and chairs with which it is furnished, it is equipped with a long " snack counter " at which dozens of extras and technicians can lunch quickly and comfortably when time presses.

Next door to the restaurant another big building houses the rehearsal room, fitted with floor of polished parquet, pianos, radio-gramophone, and dais for a band.

The studio block itself is faced by huge iron drop-screen doors, which are frequently raised between " takes," so that plenty of fresh air reaches the sets. Outside an enormous camera tower, originally built for the tenement scene in *Looking On the Bright Side*, allows camera and crew to be raised or lowered for " new angle " shots above the heads of the crowd on the " lot."

There is a particularly attractive board-room leading out of the café. It is decorated in the modern style which characterizes the whole place. The scenario department is another finely planned and decorated section of the organization, and here the A.R.P. script writers work in comfort and quiet.

Gloria Swanson herself, who considered almost every British studio when looking for a centre for her first British film, chose A.R.P. as being the most suitable studio for her purpose. And with her coming a British studio saw, for the first time, indications of the veneration in which great

stars are held in Hollywood; Miss Swanson's table at the "Inn" was screened off from the rest of the room by a gauze screen spangled with silver stars.

## Elstree

*British International Pictures, Ltd., Boreham Wood, Elstree.*

ENGLAND has no film centre comparable to Hollywood. Film studios have sprung up round London in more haphazard and scattered fashion, from Beaconsfield in the north-west to Islington in the slums. Yet film production in this country is associated in the minds of many people, with Elstree, Herts.

There have been many studios at Elstree. Films were made there, in rough and ready fashion, years ago. From the railway station itself one studio can be seen—that of Audible Filmcraft. It has not, however, been the scene of feature production. Farther along the road stands the Blattner studio, and almost opposite British & Dominions' Imperial studios, which are described on page 390. But towering over all these and actually the largest studio in England, is British International Pictures' 40-acre expanse of buildings and exterior "lots."

The studio in its present form dates from a reconstruction scheme of 1928, when B.I.P. took over the existing buildings and gradually brought the place up to its present standard. There are 9 full-sized production stages, contained in 3 huge blocks. Two of these stages, in a corrugated iron building, represent the original "silent" studio; the rest are all modern additions, spacious, lofty, and provided with the most up-to-date methods of sound-proofing and ventilation.

Three of the sound stages are provided with deep watertight tanks, sunk beneath the floor, which can be used for bathing pool scenes, under-water photography, and so on. A typical example of the use of these tanks was the "flooded submarine" sequence in *Men Like These.*

It is possible to have 9 films in simultaneous production at the B.I.P. studios. The record to date, however, is 7 pictures, which all occupied floors at the same time in the summer of 1931.

Near the three main studio buildings there is a long, low block which contains the cutting-rooms, laboratories, garage, and studio café, which is one of the best patronized of all British studio restaurants, for it provides meals for many visitors from the Imperial studios, "just over the fence" from B.I.P.

Naturally enough, the various technical departments of so large a studio are correspondingly extensive. The make-up department, for instance, thinks in pounds of grease-paint, crates of powder, and gallons of liquid colour. A crowd of 150 women recently used 12 pints of wet-white in one day at B.I.P. On another occasion 300 "natives" were made up, and 14 large pails full of wet-black were used in one week; that same production called into use more than 100 yards of false hair, which was applied with a gallon of spirit gum.

The carpenters' and plasterers' shops are also on an enormous scale. There are 150 craftsmen employed in them, and they use 50,000 feet of wooden battens a year, as well as 10,000 feet of boarding and something like half a ton of nails a week.

The property department is a marvel of its kind, and the B.I.P. prop men are indefatigable. Asked in one day to provide a balloon basket, six motor-cycles of the kind used by American speed-cops, and a number of Chinese preserved eggs—they " delivered the goods " without hesitation.

B.I.P. have an associated organization in British Instructional Films, whose large single-floor studio is at Welwyn Garden City. Although several full-length pictures have been made here—notably *Dance Pretty Lady*—the Welwyn studio is used mainly for the production of the excellent *Secrets of Nature* series.

## Elstree (Imperial Studios)

*British and Dominions Film Corporation, Ltd., Imperial Studios, Elstree, Herts.*

THE big Imperial studios of British and Dominions, next door to British International Pictures at Elstree, stand for a great deal in the British film industry. For, as well as their own pictures, B. and D. make 6 films a year for the Paramount organization in this country and, during the summer of 1932, completed an arrangement with United Artists, which guarantees American release for the fine British films made at the Imperial studios.

B. & D. actually came into existence in 1928, when they started making silent films at Cricklewood. They moved to small Elstree premises the following year and made some sound pictures before transferring their activities to the Imperial studios. They have built, added, enlarged and modernized ever since, so that they now have one of the finest film-factories in the country. They employ a staff of 700, exclusive of actual players. They have 9 cameras. They can turn out 36 full-length pictures a year on their 3 sound-stages, each with its own projection-theatre. Their workshops are the finest in the land, with duplicate sets of woodworking machinery and a plasterer's shop staffed by the greatest living experts in this particular medium of make-believe and decorative manufacture. Their stages consume current to the tune of 7,000 ampères. They can accommodate 7 films simultaneously in the cutting-rooms.

Herbert Wilcox, the chief of production at B. & D. and the doyen of British directors, has insisted from the start on a policy of the best and nothing but the best. B. & D. sets are invariably the last word in magnificence ; the gowns his stars wear are designed and carried out only by front rank creators of clothes. Wilcox has some of the best talent in England and builds stardom for his players in the true Hollywood style. Lynn and Walls, Jack Buchanan and Sydney Howard were ready-made in the public estimation ; but with such stars as Dorothy Bouchier, Anna Neagle, Winifred Shotter and Elsie Randolph, B. & D. have shown their skill, and demonstrated that the starring system is well worth its place in the scheme of screen things.

## Islington

*Gainsborough Pictures* (1928), *Ltd., Poole Street, Islington, London, N.*1.

AWAY in the gloomier part of London, in a district of factories, warehouses and slum-dwellings, there stood in the years before the war a power-station which supplied current to the Metropolitan Railway.

The huge chimney of that station, the third highest of London's smoke-stacks, still stands; but the buildings beneath it now constitute one of England's film-studios, the home of Gainsborough Pictures—a producing-company affiliated with the great Gaumont-British organization at Shepherd's Bush.

The powerful Lasky Corporation, from America, originally bought the site and built a "modern" studio on the spot. That was in 1919. For the next four years Islington Studio was the scene of intensive film-production. Evelyn Brent played there; Mary Glynne made *The Great Day* and *Perpetua Mary;* the silent version of *Three Live Ghosts* was made there; and Donald Crisp directed and starred in *The Bonny Briar Bush.*

In 1923 the studio was leased out to various companies. Dorothy Gish was among the distinguished stars at Islington that year, when she starred in *Nell Gwyn.* In the following year three enterprising Londoners—William Freedman, Victor Saville and Michael Balcon—started production at the studio. They were quickly successful and numbered among their players such names as Clive Brook, Betty Compson, Alice Joyce and the McLaglen brothers. The formation of Gainsborough Pictures soon followed and a brilliant series of films began to pour from Islington. The most successful of these pictures were undoubtedly the famous *Rat* series, with Ivor Novello and Isabel Jeans.

In 1927, Mabel Poulton figured at Islington with her triumphant portrayal of Tessa in *The Constant Nymph.* At the time of the change-over to talkies they made *Taxi for Two,* another Mabel Poulton success, and then *The Return of the Rat.*

In January, 1930, fire completely destroyed the upper of the two stages and the cutting-rooms, writing finis to the career of the Islington studios as they then existed.

Gainsborough opened their re-built and modernized studios in the spring of 1931. They had re-designed the place, but the two-floor system still remains. The lower of the two floors, "No. 1 Stage," is 6,264 square feet in area, while the upper is 5,244 square feet. Above that is a flat roof, served by the studio-lift. It is used extensively for exterior scenes, as an open-air "lot" would otherwise be unavailable. There are three projection-theatres; one, on the ground floor, is almost as big as a small public cinema, while the two others are in the basement, and are slightly smaller. They are used in conjunction with the 6 cutting-rooms.

Gainsborough studios employ 25 carpenters and 35 electricians a day at Islington when producing any one of the 7 pictures they reckon to make in a year.

## Shepherd's Bush

*Gaumont-British Corporation, Ltd., Lime Grove, Shepherd's Bush, London, W.12.*

GAUMONT is to Britain very much what Paramount is to Hollywood. Just as the first studio in Hollywood was a barn in a grove, from which, eventually, the great Paramount organization grew up, so the company which in 1898 made films on Freeman's Cricket Ground,

at Dulwich, now owns the finest studio in Great Britain. And that studio stands in Lime Grove, Shepherd's Bush.

It is odd to think of films being made at all thirty-four years ago, but odder still to realize that thirty years ago Gaumont were making talkies. In 1902 they made films and played gramophone records of the artists synchronized by a method called the " Chronophone." These were shown at the London Pavilion and elsewhere. It is interesting to note that one of these primitive " talkie " players was George Robey, who in 1932 rejoined Gaumont interests in *Marry Me.*

Gaumont went on working at Dulwich until 1913, when *The Life of Richard Wagner* was made. Then they built a studio, the first building ever put up in this country solely for the production of films.

This was the famous " glass studio " in Lime Grove, completed in 1914, and was the scene of the successful *Ultus, the Man from the Dead* series of films, directed by George Pearson. Then came *Sally Bishop*, now re-made as a talkie.

A new studio was opened soon after 1927, but in 1929 talkies came to revolutionize the film-industry.

Gaumont had big ideas, which they have embodied in yet another new studio, opened in the summer of 1932, on the very site of the old glass-house. It is a huge, modern, white-faced block, its flat roof towering 90 feet above the pavement. Here are five production-stages ; dressing-room accommodation for 600 artistes ; stars' dressing-rooms, the last word in modern comfort and decoration ; laboratories with a minimum output capacity of 2,000,000 feet a week ; three private theatres ; an orchestration room ; nine film-vaults ; a 600-seat restaurant ; plasterers' and carpenters' shops ; property rooms ; monitor and recording rooms ; all the paraphernalia of the last word in modern film-studios is to be found at Gaumont-British studio in Lime Grove.

They spent nearly half a million pounds on the studios, but still they were not content. Even as this book is being printed more floors and extra buildings are being added at Lime Grove. The production of four films simultaneously will shortly be a simple matter.

## Teddington

*Warner Brothers-First National Productions, Ltd., Teddington Studios, Broom Road, Teddington.*

WHEN the invading army of Warner Brothers-First National from America occupied the old studios at Teddington they did what might be expected of a powerful American film-company. They laid out £100,000 on enlarging and modernizing the place.

But they refrained from committing the sin, sometimes attributed to American enterprise, of modernization at the expense of beauty and comfort. Teddington was a country-house studio, with spreading gardens, wide lawns of velvety green sloping down to the banks of the Thames. Did they dot the lawns with hideous outbuildings ? They did not. They added their laboratories, their office-block, their extra floor-space, unobtrusively, cunningly grafting the new structure to the old. Did they line the pleasant river-bank with concrete or build stone walls where

before had been rough hedges of privet? They did not. They left the grounds as they were. More, they employed skilled gardeners that their players might have a pleasaunce wherein to walk in the cool of the evening when the day's shooting is done.

Many a fine summer evening has been spent on those wide lawns. There has been tennis; there has been bathing in the foamy water below Teddington Weir; there have been stump-cricket matches. But it must not be imagined that the Teddington people spend all their time dancing on the green and hanging daisy-chains round each other's necks. They turned out three films in six weeks during the summer of 1932, and these were not the ordinary scratch-cast "quickies" generally associated with such rapid work, but good-quality feature films, including in their casts players of such calibre as John Stuart, Dorothy Bartlam, Dodo Watts and Janice Adair.

Henry Edwards, who was for some time in possession of the Teddington studio—he made *Stranglehold* there in 1931—used to plan plans and dream dreams of the development of the old film-centre. The Warner-First National interests have brought those dreams reality, for they have made the place into a model studio. They have ample space for production; they have added a row of comfortable dressing-rooms, a projection-room, cutting and editing-rooms. They have turned disused rooms in part of the old house into clean, airy offices. The old house itself has forty rooms and in it they have made long galleries of guest-rooms, a lofty dining-hall and finely-tapestried drawing-rooms.

At Teddington they introduced the American system of "property baskets." Instead of long searches in crowded prop-rooms, each property-man has only to make a rapid survey of his own individual basket, kept by the set, to produce any more general kind of "property", which may suddenly be needed, from a telephone to a needle-and-thread. Those who have watched the restless waiting sometimes caused by endless rummaging in distant property-vaults will appreciate this improvement. A small point of studio technique, but it is in the knowledge and practice of such points that they excel at Teddington.

They may have spent £100,000 on new structures and equipment. You may find the latest type of microphone on the set, the latest make of lamp in the electrical store, the most up-to-date form of cutting-apparatus. They may, and undoubtedly do, produce films as original and as technically excellent as any in Great Britain. But for all that, Teddington studio will remain, thanks to the good taste of certain American gentlemen, a pleasantly tree-shaded, flower-decked country seat, with the river laughing at the film-makers as it runs by.

## Twickenham

*Twickenham Film Studios, Ltd., Alliance Studios, St. Margaret's, Twickenham.*

TRAVELLING by train to St. Margaret's, Twickenham, across the river from Richmond, you pass, just outside the station, the end of a red-brick building, with a strange, short factory chimney labelled "studio." That is the Alliance Studio, the home of Twickenham Film Studios, Ltd.

It is the friendliest studio in Great Britain. It looks like a big red barn and it backs right on to the railway-line. In the early days of talkies—when sound-proofing wasn't what it is to-day—they had to call a halt in shooting every time a train passed—be it electric or not. Nowadays, so far has the science of talkie-making progressed, they need stop only for a steam-train.

Yet this quaint studio with its rambling offices, which look for all the world like converted bed-rooms, was responsible for the second greatest output of films from any British studio in 1930.

Julius Hagen, swarthy and jocose, is the ruling genius at Twickenham. He has attracted some of the finest talent among British film-stars to the "lot." Guy Newall, Franklyn Dyall, Margot Grahame, and Mary Newcomb are some of the players whose work at Twickenham has been frequent and notable. Julius Hagen, too, was the first to recognize the potentialities of Elizabeth Allan. He took her straight from the West End stage-play in which she was appearing, and signed her up on a long-term contract.

Everybody is friendly at Twickenham. The telephone-girl passes your call with a pleasant greeting. The directors are pleased to see you. Even the amazing collection of "property" pictures which hangs outside the main floor seem to smile at you from a hundred frames, from the *Laughing Cavalier*, with his eyes pierced for peepholes in some long-forgotten spy-drama to the lady *a la* Kirchner who was used on the wall of a set in another picture.

There is a tiny projection-theatre leading out of the studio, and next to that, the "still" department. Twickenham Studios are very proud of their still-photography, which is possibly the best in this country.

All the sound-recording at Twickenham is done in a mobile van, which serves a dual purpose, since it can be driven from the studio to any location at a moment's notice.

## Walton-on-Thames

*Nettlefold Productions, Hurst Grove, Walton-on-Thames, Surrey.*

WALTON studio is one of the historic centres of British film-production. Films have been made there continuously ever since 1898. It was in that year that Cecil M. Hepworth, pioneer of the film industry, started making pictures in the back-garden of his Walton-on-Thames house. His players were himself, his wife, and his son; his studio, a tiny lawn; his developing, printing, and drying laboratories, the kitchen and the scullery sink.

In the early nineteen-hundreds, "Heppy" built his first studio, which was burnt down after a short but energetic career. Another was built on the spot, and it was in this primitive studio, built largely of glass, that the film industry was carried on more assiduously than anywhere else in Great Britain.

Hepworth used to think it a bad week when he had not written, photographed, and sold three or four films. The procedure was simple. He and his players—he began a stock company which included such famous figures as Chrissie White, Alma Taylor, and Stewart Rome in its later years—would gather in the studio at 9 a.m. A story would be written and production started by 11 o'clock. The film would be finished and on its

way to London by nightfall. As the sun moved round in the heavens the linen and canvas sets—three-ply and plaster were unknown in the studios in those days—had to be moved also, so that the light coming through the glass walls might shine on the actors. Most shots were made at a range of twenty-five feet and the reason that players in those early films wore the same costume throughout a picture was simply that otherwise they would have been unrecognizable. Thus, the villain generally wore a dashing black costume from beginning to end of a film, and the country squire a suit of loud checks.

When the sun did not shine shooting in the studio was perforce held up. On those occasions the company would cheerfully dash off to London to take an " interest " film of some thrilling incident such as the boat-train steaming into Waterloo.

One of Hepworth's most successful early " feature-films " was the famous *Rescued by Rover*. This epic was more than 250 feet long, a monster of its period. It featured " Rover," " Heppy's " own collie dog, which became a figure of world-fame and was Rin-Tin-Tin's predecessor by many years.

Had it not been for the war Walton studios might easily have become the film-centre of the world, for it was not until England was forced to send her film-makers to fight that Hollywood came into its own. Films continued to be made at Walton spasmodically throughout the years of the struggle, and the Government of the day ordered the production of more than one propaganda film at Walton, of which *The Belgian Refugee* was a typical example.

In 1922 Archibald Nettlefold's organization moved into the studio and produced there until, three years ago, the present studio was built on the site of the original " Heppy " garden studio.

There is now a spacious sound-stage, equipped with all the paraphernalia of up-to-date talkie-making. Dressing-rooms, scenery-docks, carpenter's shops, private theatre, and sound-apparatus are all modern and well-fitted. Most of the more important independent companies have rented the studio for their productions in the past few years and some fine films have come out of Walton.

But the visitor to the studio will notice a strange link with the past in the midst of all the prevailing modernity. In one of the offices, adjoining the floor, and actually the kitchen of Hepworth's old house, there is a wall bearing a row of wooden pegs.

Those pegs bore the strips of Hepworth's film, as it hung to dry, in 1898.

## Wembley

*Associated Sound Film Industries, Ltd., Raglan Gardens, Middlesex.*

IN October, 1929, the studios of British Talking Pictures, which stood on the verge of what had once been the Wembley Exhibition, were completely destroyed by fire. Before the end of the year a new studio had already begun to rise from the ashes of the old and finally took shape as the Wembley headquarters of Associated Sound Film Industries, Ltd., generally known as " Wembley Studio."

It is a finely-designed studio, constructed primarily for one production at a time, with approximately 10,000 square feet of floor-space available

for working. It is well-equipped, has a pleasant and efficiently-run restaurant, and is one of the British studios most easily accessible to Londoners. Among equipment Wembley possesses a blessing denied to other British film-centres. It is known as the " Overhead Gantry Wiring System," which means, simply, that all the myriad studio-cables—camera, sound, lighting, and so on—are let down, when wanted, from fittings in an overhead gallery, or gantry. The worker at Wembley, therefore, is spared the commonest of all studio-mishaps, namely, falling headlong over a cable untidily sprawling on the floor. The system was designed by Mr. A. T. Jones, the Wembley Studio-Manager, who had been working on the idea for years but had to wait until he could instal overhead gantry-wires in a studio specially constructed to allow for this system.

A.S.F.I. themselves have produced two well-known films at their studio, *City of Song* and *The Bells*; but the studio is much in demand among independent companies, who rent it for their productions from time to time. Sterling Films, for instance, made at Wembley *The First Mrs. Fraser*, directed by Sinclair Hill. This film is said to include the largest ball-room scene ever built in a British studio. Alexander Korda there directed the first London Film Productions' picture, *Wedding Rehearsal.*

Wembley was the scene of Adolphe Menjou's first British film, when Eric Hakim's production of *Two White Arms* was made.

## *Continental*

### Joinville (France)

*Paramount (French) Studios, Joinville, St. Maurice, near Paris, France.*

PICTURE a large stretch of countryside, complete with lazy little streams meandering through the sleepy meadows, where cows graze contentedly; near by a big river, carrying picturesque barges. Imagine all the attendant noises of farm and river life, intermingling with filmland sounds. You have Joinville, Paramount's French studio, near Paris.

They do not need to build " sets " at Joinville, with so much that is picturesque ready-made. So much so, in fact, that a flock of sheep strayed in one day, and were promptly pressed into service as " extras." In the grounds there is a wonderful bit of greensward and some fine old trees, giving an old-world atmosphere as you enter this city of make-believe. Yet almost at the door is a railway-bridge—which reminds you that Joinville is a mere half-hour's run from Paris.

Not more than three years ago the Joinville studios were opened. Already they have a long list of French successes to their credit, as well as literally dozens of foreign versions, made in seven other European languages. Almost every Continental artiste of note has worked at the Paramount studio and such a cosmopolitan gathering has given an air of camaraderie and individuality to the studio.

The French stars, themselves, have a style in their dressing-rooms in much the same way as French fashions have their own particular stamp; there is a *chic* which engages the eye.

Work at Joinville starts early, stops late, and is broken only by a very short luncheon interval. The presiding god of the studio is Robert T. Kane who arranges all those little details that ensure smooth production in a country where so many stage-stars are film-stars as well.

Screen work must not clash with theatrical appearances and Mr. Kane sees to it that it does not. He rules the destinies of his people with a smiling grace that endears him to all the inhabitants of his little city.

## Rasunda Studio (Sweden)

*Svensk Filmindustri Centrum, Stockholm.*

TWENTY minutes by tramway-car from the centre of Stockholm lies the Rasunda studio of Svensk Filmindustri. Even were it remarkable for nothing else, Rasunda Studio would be given a place in history, for it was here that Greta Garbo played her first leading part, in *The Atonement of Gosta Berling.* A Swedish cameraman at Rasunda first drew that amazing personality on to celluloid.

Apart from Rasunda's association with the great Garbo, the Svensk Filmindustri studio has a long and honourable history. Standing in a belt of trees within a stone's throw of the sea, Rasunda has been the birthplace of a number of films remarkable for their artistry and thoroughness. It is characteristic of the Swede to be efficient without ostentation, and these big studios, built in the style of a Swedish country estate, are staffed by men who are wrapped up in the art of film-making, and who are encouraged by the directors of the company to develop their individual ideas. Thus the studio has a pleasantly " family " atmosphere not usually found in film-centres.

Sound is recorded by a special system designed and developed in the studio, giving very smooth and pure reproduction. Svensk Filmindustri —or " Swedish Biograph," as they are commonly known throughout Europe—produce an average of 12 talkies a year. They have lately taken up the production of Swedish versions of British films. The studio, moreover, is not unknown to British players, for Elissa Landi, Matheson Lang, and Miles Mander went over there to make a film.

Closely in touch with the Rasunda studio is the Svensk Filmindustri distribution organization, which controls a number of Swedish theatres. Here is one of the most remarkable cinema services in the world. The Stockholm filmgoer who wishes to book a seat at a Svensk cinema has only to lift his telephone, ask for " S.F. Tickets," and he is immediately connected with the company's private exchange. They inform him at once whether any seats are available and if so, their position. Furthermore, the " S.F." operator will add any information which may be required as to the stars appearing in the picture, the times of showing, or even the contents of the newsreel for that particular week.

## Neubabelsberg (Germany)

*Universum Films (U.F.A.), Neubabelsberg Studios, near Berlin.*

OF all European film studios, the U.F.A. film city at Neubabelsberg, near Berlin, is among the finest and most up-to-date. It has 14 separate sound-floors and 42 buildings for technical and administrative purposes. All have grown on the spot where, in 1912, there was nothing but a tiny glasshouse, dignified by the name of " film studio," which kept the rain off the company that made the first Asta Nielsen pictures.

It was not until April, 1929, that workmen, tearing down the last of the

sets surviving from *Metropolis*, began to clear ground for the huge new U.F.A. film centre. Something magnificent grew from the barren waste. Hundreds of floodlights made an artificial day for the night-shifts and made the work ceaseless. In a few weeks four new studios had been erected—great square buildings, their bare walls uninterrupted by any windows. Ventilation is maintained mechanically. So free from outside sound are these studios that, even during a thunderstorm, no murmur reaches the ears of those working within.

The electrician's store houses 1,500 spotlights for studio-illumination. Sixteen million feet of film a year pass through the small printing plant attached to the studios for the rushes alone. There are five private theatres, each with its own projection-room, where the day's work can be thrown on the screen for the benefit of directors, stars and staff.

In one year 100,000 square yards of plywood are used in the Ufa workshops, and an equal quantity of linen ; not to mention 40,000 square yards of planking, 600,000 feet of lathwood and moulding, 300 tons of plaster, 6,000 square feet of glass, and 1,000,000 kilowatts of electric current generated by 9 power-plants of 23,000 amperes capacity.

Grouped round the studios are rows of very modern dressing-rooms, bath-rooms, and rest-rooms. Workshops, offices, and board-rooms provide for a studio staff of 500. The property-rooms and furniture stores alone number 14 distinct apartments, containing 10,000 pieces of furniture and 8,000 costumes. There are 21 cutting-rooms.

Neubabelsberg has a unique feature in its " Nature Studio." Ufatone Educational films are world-famous. In these Nature studios, time-switch cameras (worked by no human hand), with microscopic and telescopic lenses, and special temperature-controlling apparatus, have all gone to the making of films which have brought fame to animal—and even microbe—actors.

All this sounds exceedingly statistical. What of the human element ? At no studio is the spirit of co-operation more evident than at Neubabelsberg. In the big canteens of the studio you will see blue-overalled electricians lunching with daintily-dressed extra-girls, carpenters taking coffee with firemen, real and make-believe, and stars and their directors discussing difficult points of production.

There are 800 workmen employed in and about the studios, and they all speak with the warmest praise of the conditions in which they work at the U.F A. headquarters..

# THE WORLD'S PRODUCING COMPANIES

*The completest list ever published of producing companies throughout the world. The list is arranged in the alphabetical order of countries—and the production companies themselves are classified alphabetically within their own countries*

## *America*

### A

| | |
|---|---|
| ACTION PICTURES | 4376, Sunset Drive, Hollywood. |
| ADVENTURE FILMS | 6501, West 5th Street, Hollywood. |
| A. E. F. PHOTO SERVICE (American Educational Film) | 290, Turk Street, San Francisco. |
| ALLIED PICTURES CORPORATION | Allied Building, Tec-Art Studios, Culver City. |
| ALTAMOUNT PICTURES CORPORATION | 1179, Market Street, San Francisco. |
| ANIMATED FILM CO. | 9713, Santa Monica Boulevard, Los Angeles |
| ARGUS-LANCASTER PRODUCTIONS | Tec-Art Studios, 5360, Melrose Avenue, Hollywood. |

### B

| | |
|---|---|
| BEACON PRODUCTIONS | 1606, N. Highland Avenue, Hollywood. |
| BEECROFT-FLORIDA STUDIOS | Davis Island, Tampa, Florida. |
| BENNET, SPENCER, PRODUCTIONS | Metropolitan Studios, Hollywood. |
| BIG 4 PRODUCTIONS | 4376, Sunset Drive, Hollywood. |
| BRULATOUR, J. E., INC. OF CAL. | 6700, Santa Monica Boulevard, Hollywood. |
| BURR, C. C., ENTERPRISES INC. | Tec-Art Studios, 5360, Melrose Avenue, Hollywood. |

### C

| | |
|---|---|
| CADDO PRODUCTIONS | United Artists Studios, 1041, N. Formosa Avenue, Hollywood. |
| CARDINAL PRODUCTIONS | 5643, Las Palmas Avenue, Hollywood. |

| | |
|---|---|
| Carr, Trem | 6048, Sunset Boulevard, Hollywood. |
| Chaplin, Charles, Productions | 1416, North la Brae Avenue, Hollywood. |
| Chester Productions Inc. | 934, Market Street, San Francisco. |
| Chesterfield Productions | Guaranty Building, Hollywood. |
| Christie Film Corporation | 6625, Romaine Street, Hollywood. |
| Cinephone Studios | 4376, Sunset Drive, Hollywood. |
| Columbia Pictures Corporation | 1438, N. Gower Street, Hollywood. |
| Continental Talking Pictures Corporation | 6048, Sunset Boulevard, Hollywood. |
| Cosmopolitan Productions | M.G.M. Studios, Culver City, Cal. |
| Cruze, James, Inc. | Guaranty Building, Hollywood. |

## D

| | |
|---|---|
| Darmour Productions | 5823, Santa Monica Boulevard, Hollywood. |
| De Mille, C. B., Productions | 2010, De Mille Drive, Laughlin Park, Hollywood. |
| Disney, Walt, Productions Ltd. | 2719, Hyperion Street, Hollywood. |
| Durlam Productions | 6048, Sunset Boulevard, Hollywood. |

## E

| | |
|---|---|
| Educational Studios | 7250, Santa Monica Boulevard, Hollywood. |
| Equitable Pictures | Walter Stern, Metropolitan Studios, Hollywood. |

## F

| | |
|---|---|
| Fairbanks, Douglas | United Artists Studios, Hollywood. |
| Falcon Productions, Inc. | 6370, Willoughby Avenue, Hollywood. |
| Feature Productions Inc. | United Artists Studios, Hollywood. |
| First Division | 1606, Highland Avenue, Hollywood. |
| First National | Burbank, California. |
| Fowler Productions | 1123, Lillian Way, Hollywood. |
| Fox Film Corporation | Movietone City, Westwood, Cal. |
| Fox Movietone | Movietone City, Westwood, Cal. |
| Foy, Bryant, Studio | 9147, Venice Boulevard, Hollywood. |
| Franklin and Stoner | 6381, Hollywood Boulevard, Hollywood. |
| Futter, Walter | 7000, Santa Monica Boulevard, Hollywood. |

## G

| | |
|---|---|
| General Picture Corporation | A. M. Kennedy, 5251, Clinton Street, Hollywood. |
| Gold Seal Productions, Ltd. | Metropolitan Studios, Hollywood. |

| | |
|---|---|
| Golden State Productions | Tec-Art Studios, Hollywood. |
| Goldsmith Productions | 1343, N. Gordon Street, Hollywood. |
| Goldstone, Phil | 6301, Sunset Boulevard, Hollywood. |
| Goldwyn, Samuel, Inc. | United Artists Studio, Hollywood. |
| Grey, Romer, Pictures, Ltd. | 3680, Beverly Boulevard, Hollywood. |

## H

| | |
|---|---|
| Halperin Productions, Inc. | 1040, N. Las Palmas Avenue, Hollywood. |
| Harman-Ising Studios | 5653, Hollywood Boulevard, Hollywood. |
| Hays, Jack | Metropolitan Studios, Hollywood. |
| Herman, Al | 6048, Sunset Boulevard, Hollywood. |
| Hobart, Henry, Productions | Educational Studios, 7250, Santa Monica Boulevard, Hollywood. |
| Hollywood Film Enterprises | 6060, Sunset Boulevard, Hollywood. |
| Hollywood Studios | 1845, Glendale Boulevard, Hollywood. |
| Hutchinson, Charles, Productions | Tec-Art Studios, Hollywood. |

## I

| | |
|---|---|
| Ideal Pictures Corporation | 729, Seventh Avenue, New York City. |
| Imperial Art Productions | Tec-Art Studios, Hollywood. |
| Imperial Productions | San Diego Studios, La Mesa, Cal. |
| Inspiration Pictures | Tec-Art Studios, Hollywood. |
| International Film Corporation, Ltd. | 4376, Sunset Drive, Hollywood. |
| Invincible Pictures | Guaranty Building, Hollywood. |
| Irwin, Jack, Productions | 6066, Sunset Boulevard, Hollywood. |

## K

| | |
|---|---|
| Kennedy Studios | 1400, N. Beachwood Drive, Hollywood. |
| Kent, Willis, Productions | Tec-Art Studios, Hollywood. |
| King, Burton, Productions | 4376, Sunset Drive, Hollywood. |
| Kirkwood, Ray, Productions | Kirkwood Studio, San Diego, Cal. |

## L

| | |
|---|---|
| Lascelle, Ward, Productions | 516, Walden Drive, Beverly Hills, Cal. |
| Lesser, Sol. | 7000, Santa Monica Boulevard, Hollywood. |
| Levee, Mike | Screen Guild, Metropolitan Studios, Hollywood. |
| Levine, Nat, Productions | 6001, Santa Monica Boulevard, Hollywood. |
| Lewyn, Lewis | Tec-Art Studios, Hollywood. |
| Liberty Productions Co., Ltd. | Metropolitan Studios, Hollywood. |
| Like, Ralph M., Inc. | 4376, Sunset Drive, Hollywood. |
| Lloyd, Harold, Productions | United Artists Studios, Hollywood. |

## M

| | |
|---|---|
| Martell, Alfonso, Productions | Tec-Art Studios, Hollywood. |
| Mascot Pictures | 6001, Santa Monica Boulevard, Hollywood. |
| Mayfair Productions | International Film Studios, 4376, Sunset Drive, Hollywood. |
| Metropolitan Sound Pictures | 1040, Las Palmas Avenue, Hollywood. |
| M.G.M. Productions | Culver City, Cal. |
| Milestone Lewis, Productions | United Artists Studios, Hollywood. |
| Mintz, Charles, Studio | 1154, North Western Avenue, Hollywood. |
| M. P. Utility Corporation | Pacific Studios, San Mateo, Cal. |
| Monogram Pictures | 6048, Sunset Boulevard, Hollywood. |
| Motion Picture Studios | 10202, Washington Boulevard, Hollywood. |

## N

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|---|---|
| National Players | 1509, N. Vine Street, Hollywood. |
| National Studios | 6048, Sunset Boulevard, Hollywood. |
| Natural Productions, Inc. | Nat Spitzer, 1451, N. Gordon Street. Hollywood. |

## O

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|---|---|
| Olympiad Pictures Corporation | Metropolitan Studios, Hollywood. |
| Outdoor Talking Pictures, Inc. | (Robert C. Bruce), 1040, N. Las Palmas Avenue, Hollywood. |

## P

| | |
|---|---|
| Pacific M. P. Productions | 331, Turk Street, San Francisco, Cal |
| Pallas & Graf Bros. Productions | Peninsular Avenue, San Mateo, Cal. |
| Paramount-Publix Corporation | 5451, Marathon Street, Hollywood. |
| Patrician Productions | Tec-Art Studios, Hollywood. |
| Peerless Productions | Trem Carr Studios, 6048, Sunset Boulevard, Hollywood. |
| Pickford, Mary, Productions | United Artists Studios, Hollywood. |
| Pomeroy, Roy, Productions | Metropolitan Studios, Hollywood. |
| Premier Attractions | Morris Schlank, Universal, Hollywood. |
| Principal Pictures Corporation. | 7000, Santa Monica Boulevard, Hollywood. |

## R

| | |
|---|---|
| Radio Pictures Studios | 780, Gower Street, Hollywood. |

## R

| | |
|---|---|
| Roach, Hal | 6600, Washington Boulevard, Culver City, Cal. |
| Royer, Fanchon | 6001, Santa Monica Boulevard, Hollywood. |
| Rogers, Charles, Productions | Paramount Studios, Hollywood. |

## S

| | |
|---|---|
| Schenck, Joseph M. Enterprises | United Artists Studio, Hollywood. |
| Schlesinger, Leon | 5842, Sunset Boulevard, Hollywood. |
| Selig, W. N., Inc. | 3800, Mission Road, Hollywood. |
| Sennett, Mack, Productions | 4204, Radford Avenue, N. Hollywood. |
| Solomon Island Productions | 3890, Mission Road, Hollywood. |
| Sondart Studios | Santa Monica Bld., Hollywood. |
| Sunset Studios | 1123, Lillian Way, Hollywood. |
| Supreme Productions | Tec-Art Studios, Hollywood. |
| Swanson, Gloria, Productions | United Artists' Studios, Hollywood. |

## T

| | |
|---|---|
| Talking Picture Epics | Tec-Art Studios, Hollywood. |
| Tec-Art Studios | 5360, Melrose Avenue, Hollywood. |
| Technicolor Productions | 823, N. Seward Street, Hollywood. |
| Tenth Olympiad Productions | 5225, Wilshire Boulevard, Hollywood. |
| Tiffany Productions | 4516, Sunset Boulevard, Hollywood. |
| Triangle Film Corporation | 7046, Hollywood Boulevard, Hollywood. |

## U to Z

| | |
|---|---|
| United Artists Pictures | 1041, N. Formosa Avenue, Hollywood. |
| United Producers, Ltd. | 4376, Sunset Boulevard, Hollywood. |
| Universal Film Corporation | Universal Studios, Universal City, Cal. |
| Vitaphone Corporation | Talmadge Street and Prospect Avenue, Hollywood. |
| Warner Bros. Productions | Burbank, Cal. |
| Webb, Douglas, Productions | Cinephone Studio, 4376, Sunset Drive, Hollywood. |
| Welshay Pictures, Inc. | Metropolitan Studios, Hollywood. |
| World-Wide | Metropolitan Studios, Hollywood. |
| Young, Richard P., Productions | 635, N. Twjanga Avenue, Burbank, Cal. |
| Zeidman, B. F. | Tec-Art Studios, Hollywood. |

## *Argentina*

| | |
|---|---|
| Gluxman Film Producing Company | Buenos Aires. |

## *Australia*

| | |
|---|---|
| Australian Film, Ltd. | 251a, Pitt Street, Sydney. |
| Australian and New Zealand Pictures | State Theatre, Market Street, Sydney. |
| A. R. Harwood Talkie Productions, Ltd. | 61, Stanley Street, West Melbourne, C.1. |
| Automatic Film Laboratories | 26, Rainford Street, Surrey Hills. |
| Celebrity Pictures | 305, Pitt Street, Sydney. |
| Commonwealth Film Laboratories | Wilton Street, Sydney. |
| Cummings and Wilson | 29, Alberta Street, Sydney. |
| Filmcraft Laboratories | Missenden Road, Camperdown. |
| Greater Australasian Films, Ltd. | 251a, Pitt Street, Sydney. |
| Hamilton and Baker | 327, Pitt Street, Sydney. |
| Harringtons, Ltd. | 388, George Street, Sydney. |
| Hawkins Film Productions | 160, Castlereagh Street, Sydney. |
| Herschells, Ltd. | 31, Agnes Street, Jolimont, C.2. |
| Hoyts Productions, Ltd. | 206, Bourke Street, Melbourne, C.1. |
| Independent Films (A'sia), Ltd. | 151, Russell Street, Melbourne, C.1 |
| Ladendorff, W. | State Theatre, Market Street, Sydney. |
| Lipman, J. A. | 214, Pitt Street, Sydney. |
| Palmers Pictures (Australia), Ltd. | 379, Collins Street, Melbourne, C.1. |
| Raycophone, Ltd. | 386, George Street, Sydney. |
| Royce Films, Ltd | 24, The Esplanade, St. Kilda, S.2. |
| Universal Film Manufacturing Co. (Australia), Ltd. | 221/5, Elizabeth Street, Sydney. |

## *Austria*

| | |
|---|---|
| Engel Hugo, Ltd. | Neubaugasse, 28, VII, Vienna. |
| Sascha-Filmindustrie Co. | Siebenstengasse, 31, Vienna. |
| Selenophon | Licht und Tonbild, Ltd., III, Rennweg 46/50, Vienna. |
| Schonbrunn-Film Co., Ltd. | Maxingstrasse, 13a, Vienna, XIII. |

## *Belgium*

| | |
|---|---|
| Bomhals (Royal Films) | 22, rue du Pont Neuf, Brussels. |
| Crosly Films | 74, rue Verte, Brussels. |
| Dardenne | 30, rue Dupont, Brussels. |
| Ombert Franco-Films | 19, rue du Pont Neuf, Brussels. |
| Hendrickx | rue des Plantes, Brussels. |
| Inter-Films | 26, Quai aux Fierres de Taille, Brussels. |
| Van Goitsenhoven Films | 97, rue de Laeken, Brussels. |

## *Brazil*

| | |
|---|---|
| Beaumont Film Producing Company | Rio de Janiero. |

## *Britain*

| | |
|---|---|
| Amalgamated Films Association, Ltd. | Studios, Beaconsfield, Bucks. |
| A. &. M. Productions, Ltd. | 126, Long Acre, London, W.C.2. |
| Associated Metropolitan Productions, Ltd. | Elstree Studios, Boreham Wood, Elstree. |
| Associated Sound Film Industries, Ltd. | Raglan Gardens, Wembley, Middlesex. |
| A. R. P. Studios | Ealing Green, Ealing, London, W.5. |
| Audible Filmcraft, Ltd. | Boreham Wood, Elstree, Herts. |

### B

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|---|---|
| Blattner (Ludwig) Picture Corporation, Ltd. | Boreham Wood, Elstree, Herts. |
| Britannia Films, Ltd. | Shaftesbury Avenue, London, W.1. |
| British & Dominions Film Corporation, Ltd. | Imperial Studios, Elstree, Herts. |
| British Instructional Films, | Welwyn Garden City, Herts. |
| British International Pictures | Boreham Wood, Elstree, Herts. |
| British Lion Film Corporation, Ltd. | Beaconsfield, Bucks. |

### D

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|---|---|
| Delta Pictures, Ltd. | Bushey Studios, Melbourne Road, Bushey. |

## F

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|---|---|
| Fogwell, Reginald, Productions, Ltd. | 6, Regent Street, London, W.1. |
| Fox (British) Pictures Co., Ltd. | 13, Berners Street, London, W.2. |

## G

| | |
|---|---|
| Gainsborough Pictures (1928), Ltd. | Poole Street, London, N.1. |
| Gloria Swanson British Productions, Ltd. | Film House, Wardour Street, London, W.1. |
| Gaumont - British Picture Corporation, Ltd. | Lime Grove, Shepherd's Bush, London, W.12. |
| George King Productions | 72, Shaftesbury Avenue, London, W.1. |

## H, I, J

| | |
|---|---|
| Hakim, Eric | c/o Cinema House, Ltd., 225, Oxford Street, London, W.1. |
| Ideal Films, Ltd., | Film House, Wardour Street, London, W.1. |
| John Amery Productions, Ltd. | 126, Long Acre, London, W.C.2. |
| John Harvel (Productions), Ltd. | Beaconsfield, Bucks. |

## L, M, N

| | |
|---|---|
| Langham Productions, Ltd. | Nettlefold's, Walton-on-Thames, Surrey. |
| London Film Productions, Ltd. | 22, Grosvenor Street, London, W.1. |
| London Screen Plays | Boreham Wood, Elstree, Herts. |
| Mutual Pictures, Ltd. | Film House, Wardour Street, London, W.1. |
| Nettlefold Productions | Hurst Grove, Walton-on-Thames, Surrey. |
| New Era National Pictures, Ltd. | 26, D'Arblay Street, London, W.1. |
| New Era Pboductions, Ltd. | 26-27, D'Arblay Street, London, W.1. |

## P, R

| | |
|---|---|
| P.D.C., Ltd. | 12, Great Newport Street, W.C.2. |
| Paramount-British Pictures, | Imperial Studios, Boreham Wood, Elstree, Herts. |
| Raycol British Corporation (Colourfilms) | 8, Waterloo Place, S.W.1. |

| | |
|---|---|
| Rowe, Victor W. | East End Way, Pinner, Middlesex. |
| Rowson, Harry | 1, Cecil Court, London, W.C.2. |

## S, T

| | |
|---|---|
| Sound City, Ltd. | Littleton Park, Shepperton, Middlesex. |
| Sterling Film Co., Ltd. | 191, Wardour Street, London, W.1. |
| Stoll Picture Productions, Ltd. | Temple Road, Cricklewood, London, N.W.2. |
| Strand Film Co., Ltd. | 184, Wardour Street, London, W.1. |
| Topical Productions (Topical Film Co., Ltd.) | Brent Labs., North Circular Road, London, N.W.2. |
| Twickenham Film Studios, Ltd. | Alliance Studios, St. Margarets, Twickenham. |

## W

| | |
|---|---|
| Wardour Films, Ltd. | Film House, Wardour Street, W.1. |
| Warner Bros—First National Productions, Ltd. | Teddington Studios, Broom Road, Teddington. |
| Welsh Pearson Films, Ltd. | 2, Dean Street, London, W.1. |
| Westminster Films, Ltd. | Walton-on-Thames, Surrey. |

### NEWS REELS

| | |
|---|---|
| British Movietone News (Studio) | 13, Berners Street, London, W.1. |
| Empire News Bulletin | 90, Wardour Street, London, W.1. |
| Paramount Sound News | School Road, London, N.W.10. |
| Pathe Gazette | 103, Wardour Street, London, W.1. |

## *Canada*

| | |
|---|---|
| Educational Films | Produced by the Canadian Government, Motion Picture Bureau, Department of Trade and Commerce, Ottawa. |
| Sound Phototone Company | Montreal. |

## *China*

| | |
|---|---|
| The Star Motion Picture Co., Ltd. | 50, Route Doumer, Shanghai, China. |
| The Unique Film Company | Shanghai, China. |
| The United Photoplay Service, Ltd. | (The Great China Lilium Studios), 201/3, Connaught Road, Shanghai, China. |

## Columbia (South America)

| | |
|---|---|
| Cines Columbia | Medellin, Columbia. |

## Czecho-Slovakia

| | |
|---|---|
| A. B. | akc. spol., Korunni tr. 102, Prague. |
| Bratri Deglove | filmova spol., Stepanska, 57, Prague. |
| Elekta-Film A. G. | Narodni tr. 26, Prague. |
| Filmova Industrie | Josef Kokeisl, Karlova, tr. 35, Prague. |
| Fiser-Film | Melantrichova 1, Prague I. |
| Gong-Film Co., Ltd. | Narodni, 26, Prague II. |
| Sonor-Film Co., Ltd. | Palac lucerna, Prague II. |

## Denmark

| | |
|---|---|
| Fotorama | Taffelbaysalle, 2, Hellerup, Copenhagen. |
| Nordisk Films Kompagni | Redhavnsvej 1, Frihavnen, Copenhagen. |
| Nordisk Tone-Film | Haraldsgade 6, Copenhagen. |
| Palladium Film Company | Axelborg, Copenhagen. |

## France

| | |
|---|---|
| Albatros Films | 26, Rue Fortuny, Paris, 17e. |
| Animateur Films | 43, Rue Beaubourg, Paris, 3e. |
| Alliance Internationale Cinematographique | Avenue Cyrille-Besset, Maison Bruno, Cagnes-sur-Mer (A.M.) |
| Artistes Reunis Les | 15, Avenue Matignon, Paris, 8e. |
| Atlantic-Film | 47bis, Avenue Hoche, Paris, 8e. |

### B

| | |
|---|---|
| Baroncelli, Les Films | 10, Rue de l'Isly, Paris, 8e. |
| Benoit-Levy, Jean | 42, Rue de Paradis, Paris, 10e. |
| Braunberger-Richebe | 53, Rue St. Roch, Paris, 1e. |
| Buhot, Films Emile | 19, Rue Saint-Vincent-de-Paul, Paris, 10e. |

### C

| | |
|---|---|
| Caval, Gaston | 51, Rue Saint-Georges, Paris, 9e. |
| Centrale Cinematographique La | 74, Avenue Kelber, Paris, 16e. |
| Champel, M. J. | 32, Rue Vital-Carles, Bordeaux, Gironde. |
| Compagnie Generale de Productions Cinematographiques | 26, Rue Caulaincourt, Paris, 18e. |
| Compagnie Universelle Cinematographique | 20, Rue de la Chine, Paris. |

| | |
|---|---|
| Consortium Central de Paris | 26, Avenue de Tokio, Paris, 16e. |
| Consortium International Cinematographique | 11, Rue Mogador, Paris. |

## D

| | |
|---|---|
| Delac & Vandal | 63, Avenue des Champs Elysées, Paris, 8e. |
| Dini, Gennaro | 4, Avenue Gambetta, Paris, 20e. |

## E

| | |
|---|---|
| Éclair-Journal | 12, Rue Gaillon, Paris, 2e. |
| Ecran D'Art | 15, Rue du Bac, Paris, 7e. |
| Editions Cinematographiques Sonores et Parlantes | 51, Rue Saint-Georges, Paris, 9e. |
| Éditions Braunberger-Richebe | 53, Rue St. Roch, Paris, 1e. |
| Élegances Parisiennes, Films des | 26, Rue Caulaincourt, Paris, 18e. |
| Elyseum-Films | 1, Rue de Steinkerque, Paris, 18e. |
| Établissements Jaques Haik | 63, Avenue des Champs Elysées, Paris, 8e. |
| Établissements Natan | 6, Rue Francoeur, Paris, 18e. |
| Établissements Rene Duval | 24, Rue Moliere, Bagnolet (Seine). |
| Étoile-Film | 73, Rue Beaubourg, Paris, 3e. |
| Exclusivites Jean de Merly | 3, Avenue Victor-Hugo, Paris, 8e. |
| Exclusivites L. Wion | 17, Rue Drouot, Paris, 9e. |

## F, G

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|---|---|
| Filmavox, Services Commerciaux | 35, Rue du Plateau, Paris, 19e. |
| Filmmagazine | 26, Rue Caulaincourt, Paris, 18e. |
| Films Alex, Naplas | 26, Rue Caulaincourt, Paris, 18e. |
| Film Apollon | 19, Rue Saint-Georges, Paris, 9e. |
| Film D'Art | 63, Avenue des Champs-Elysées, Paris, 8e. |
| Films Artistiques, J. L. Herve | 80, Faubourg-Saint-Denis, Paris, 10e. |
| Films Artistiques Sofar, Les | 7, Rue Montaigne, Paris, 8e. |
| Films Élites, Les | 73, Boulevard de Clichy, Paris, 18e. |
| Films Omega, Societe Des | 69, Rue de Monceau, Paris, 8e. |
| Films Paris, Les | 13, Boulevard des Italiens, Paris, 9e. |
| Films Sonores (Tobis) | 44, Avenue des Champs-Elysées, Paris, 8e. Studios: 10, Rue Dumont, Epinay-sur-Seine. |
| Gallia-Films-Production | 9, Cité de Retiro, Paris, 8e. |
| Gaumont-Franco-Film-Aubert | 35, Rue du Plateau, Paris, 19e. |

## L, M, N, O

| | |
|---|---|
| Lauzin, Albert | 61, Rue de Chabrol, Paris, 10e. |
| Lunafilm | 18, Rue Ballu, Paris, 9e. |
| M. B. Film | 64, Rue Pierre-Charron, Paris, 8e. |
| Migozzi, F. | Studios Montsouris, 90/92, Rue de l'Admiral-Mouchez, Paris, 14e. |
| Natan Productions | 6, Rue Francoeur, Paris, 18e. |
| Nicoea Films Production | Palais Florine, 31, Boulevard du Tzarewitch, Nice (A.M.). Studio: Saint-Laurent-du-Var. |
| Osso Films | 73, Avenue des Champs Elysées, Paris, 8e. |

## P to end

| | |
|---|---|
| Paris International Films | 6, Rue Lincoln, Paris, 8e. |
| Paramount (French Co.) | 1, Rue Meyerbeer, Paris. Studios: Joinville. |
| Pinchon, Max. | 8, Rue Aristide-Bruant, Paris, 18e. |
| Production Francaise Cinematographique, La | 16, Rue Clauzel, Paris, 9e. |
| Riffard-Fourcade | 42, Rue d'Amsterdam, Paris, 9e. |
| Societe des Films Kaminsky | 48, Rue Arthur-Rozier, Paris, 19e. |
| Societe Generale Cinematographique | 10, Rue Massenet, Paris, 16e. |
| Studio Apollo, Societe Pellegrin et Cie | 4, Rue Puteaux, Paris, 17e. |
| Tiffany France | 6, Rue Lammenais, Paris, 8e. |
| Union des Producteurs | 36, Rue du Château-d'Eau, Paris, 10e. |
| Vandor Film | 14, Rue Auber, Paris, 9e. |

## *Germany*

| | |
|---|---|
| Aafa-Film Co. | Berlin, S.W.48, Friedrichstrasse, 223. |
| Achsel, Willy | Berlin, S.W.48, Friedrichstrasse, 238. |
| Aco | Berlin, S.W.48, Friedrichstrasse, 37. |
| Albo-Film | Berlin, S.W.68, Kochstrasse, 18. |
| Aldini-Film | Berlin, S.W.68, Friedrichstrasse, 27. |
| Allianz-Tonfilm | Berlin, S.W.68, Friedrichstrasse, 235. |
| Althoff-Film | Berlin, S.W.48, Friedrichstrasse, 37. |
| Ama | Berlin, S.W.48, Friedrichstrasse, 236. |

| | |
|---|---|
| Anders, Georg | München, Blumenstrasse, 37. |
| Arepo-Film | Berlin, S.W.48, Friedrichstrasse, 13. |
| Ariel-Film | Berlin, N.W.7, Unter den Linden, 69. |
| Astra-Film | Berlin, S.W.48, Friedrichstrasse, 23. |
| Atlantic-Bunger | Berlin, S.W.48, Friedrichstrasse, 23. |
| Atlantis | Berlin, W.8, Französische Strasse, 22/23. |
| Atlas-Film | Berlin, S.W.48, Friedrichstrasse, 8. |

## B

| | |
|---|---|
| Bayerische Filmgesellschaft | Berlin, S.W.68, Friedrichstrasse, 210 |
| Bayerische Landes Film, Ltd. | München, Franz-Joseph-Strasse, 41. |
| Ben-Fett Film | Berlin, Friedrichstrasse, 23. |
| Berger | Berlin, S.W.48, Friedrichstrasse, 218. |
| Bilton-Film | Berlin, S.W.48, Friedrichstrasse, 24. |
| Biograph | Berlin, S.W.48, Friedrichstrasse, 224. |
| Boese, Carl, Ltd. | Berlin, S.W.48, Friedrichstrasse, 224. |
| Boston | Berlin, S.W.48, Friedrichstrasse, 12. |
| Brager, Ludwig & Co. | Berlin, S.W.48, Friedrichstrasse, 9. |
| Bundesfilm Co. | Berlin, W.35, Kurfürstenstrasse, 53. |

## C

| | |
|---|---|
| Cabinet Film Toni Attenberger, Ltd. | München, Scheisheuise Str., 141. |
| Cando-Film | Berlin, S.W.48, Friedrichstrasse, 22. |
| Central-Film, Fett & Co. | Berlin, S.W.48, Friedrichstrasse, 224. |
| Chronos-Film Co., Ltd. | Berlin, S.W.48, Charlottenstrasse, 95. |
| Cicero-Film Co., Ltd. | Berlin-Halensee, Cicerostrasse, 6. |
| Cinema-Film, Co., Ltd. | Berlin, S.W.48, Enckestrasse, 6. |
| Cob-Film Co., Ltd. | Berlin, S.W.48, Friedrichstrasse, 218. |
| Comenius-Film | Berlin-Charlottenburg, Schwarzburgallee, 1a. |
| Concordia | Berlin, S.W.48, Friedrichstrasse, 23. |
| Czerny & Co. | Berlin, S.W.48, Friedrichstrasse, 218. |

## D

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|---|---|
| Defina, Ltd. | Berlin, S.W.48, Friedrichstrasse, 10. |
| Defra-Film | Berlin, S.W.48, Friedrichstrasse, 250. |
| Delog, Ltd. | Berlin, S.W.48, Friedrichstrasse, 218. |
| Desta-Film, Ltd. | Berlin, N.W., Luisenstrasse, 51. |
| Detofa-Film | Berlin, S.W.48, Friedrichstrasse, 23. |
| Deulig-Film Co. | Berlin, S.W.68, Kochstrasse, 6/8. |
| Deutsche Bioscop Ltd. | Berlin, S.W.68, Kochstrasse, 6/8. |
| Deutsche Film Co. | Berlin, S.W.68, Friedrichstrassse, 19. |
| Deutsche Filmproduktion | Berlin, S.W.48, Friedrichstrasse, 24. |
| Deutsche Film-Und Lichtbild-Genossenschaft | Berlin, N.W.21., Bochumer Strasse, 8a. |
| Deutsche Industrie-Und Verkehrs Film, Ltd. | München, Blomenstrasse. 11, |
| Deutsche Jean de Merly Produktion | Berlin, S.W.48, Friedrichstrasse, 8. |

| | |
|---|---|
| Deutsche Lehrfilm-Gesellschaft, Ltd. | Berlin-Wilmersdorf, Güntzelstrasse, 66. |
| Deutsche Tonfilm Co. | Berlin, W.8, Mauerstrasse, 43. |
| Deutsche Universal Film Co. | Berlin, Mauerstrasse, 83/4. |
| Deutsche Vereinsfilm Co. | (Defa) Berlin, W.8, Unter den Linden, 16. |
| Deutscher Werkfilm | Berlin, S.W.68, Lindenstrasse, 69. |
| Deutches Lichtspiel-syndikat | Berlin, S.W.48, Friedrichstrasse, 225. |

## E

| | |
|---|---|
| Ecclesia-Film Co., Ltd. | Berlin, S.W.11, Grossbeerenstrasse, 9. |
| Efa-Gesellschaft, Kino-, Photo- und Elektro-Technik | Berlin, S.W.68, Hollmannstrasse, 16. |
| Efi-Film, Ltd. | Berlin, W.8, Friedrichstrasse, 171 IV. |
| Efzet-Film | Berlin, S.W.68, Friedrichstrasse, 225. |
| Eichberg-Film, Ltd. | Berlin, W.8, Friedrichstrasse, 171. |
| Eiko-Film Co. | Berlin, S.W.48, Friedrichstrasse, 224. |
| Einstein, Oscar | Berlin, S.W.61, Gitschiner Strasse, 111. |
| Eisbar-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 13. |
| Elektrofilm, Ltd. | Berlin, W.62, Maassenstrasse, 9. |
| Ellen-Richter-Film | Berlin-Halensee, Cicerostrasse, 6. |
| Elwe-Film-Gesellschaft, Ltd. | Berlin-Lichterfelde, Tulpenstrasse, 18. |
| Emelka Co. | Berlin, S.W.48, Friedrichstrasse, 210, and München, Geiselgasteig. |
| Engel, Hugo | Berlin, S.W.48, Friedrichstrasse, 250. |
| Engels, Erich | Berlin, S.W.68, Kochstrasse, 12. |
| Engers Adolphe Film Bataclan Film Society | Berlin, W.15, Fasanenstrasse, 18. |
| Equitable Films | Berlin, S.W.48, Friedrichstrasse, 250. |
| Equity-Film Compagnie, Ltd. | Berlin, W.35, Genthiner Strasse, 9. |
| Erdeka-Film | Berlin, W.50, Kurfürstendamm, 236. |
| Erka-Film | Berlin-Wilmersdorf, Hohenzollerndamm, 194/95. |
| Etonfilm | Berlin, S.W.48, Friedrichstrasse, 32. |
| Europaische Film-Allianz | Berlin-Halensee, Cicerostrasse, 2/6. |
| Ewald-Film | Berlin, W.35, Magdeburger Strasse, 4. |
| Excelsior-Film | Berlin, S.W.48, Friedrichstrasse, 11. |
| Excentric-Film | Berlin-Tempelhof, Ringbahnstrasse, 103. |

## F

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|---|---|
| Favorit | Berlin, S.W.48, Friedrichstrasse, 225. |
| Feindt | Berlin, S.W.48, Friedrichstrasse, 233. |
| Fellner & Somlo | Berlin, S.W.68, Friedrichstrasse, 224. |
| Filmgesellschaft Vereinigter Filmkunstler, Ltd. | Berlin-Halensee, Kurfürstendamm, 74. |

| | |
|---|---|
| Filmhaus Mischke & Co., Ltd. | Berlin, S.W.11, Dessauer Strasse, 2. |
| Filmproduktion Carlo Aldini Co., Ltd. | Berlin, S.W.48, Friedrichstrasse, 27. |
| Filmproduktion Low & Co. | Berlin, S.W.48, Friedrichstrasse, 247. |
| Fischer, Karl, Trickfilme | München, Schwanthaler Strasse, 1. |
| Fischer-Film | Berlin, S.W.61, Friedrichstrasse, 238. |
| Froelich-Film | Berlin, S.W.48, Friedrichstrasse, 37a. |
| Fundus, Ltd. | Berlin, S.W.48, Friedrichstrasse, 238. |

## G

| | |
|---|---|
| Gaidarow | Berlin, S.W.48, Friedrichstrasse, 7a. |
| Gehofa-Film-Produktion, Ltd. | Berlin, N.39, Sparrstrasse, 1. |
| Germania-Film-Verleih, Ltd. | Berlin, S.W.48, Friedrichstrasse, 233. |
| Gervid-Film | Berlin, Eichkampstrasse, G.16. |
| Glashaus Film-Gesellschaft | Berlin-Tempelhof, Borussiastrasse, 45'/49. |
| Glass-Produktion Max & Co. | Berlin, S.W.48, Friedrichstrasse, 235. |
| Glombeck, Robert | Deutsche Filmindustrie, Berlin, S.W.68, Friedrichstrasse, 37. |
| Gloria-Film, Ltd. | Berlin, W.62, Budapester Strasse, 24. |
| Gnom-Tonfilm | Berlin, S.W.48, Friedrichstrasse, 224. |
| Gotz-Film Compagnie, Ltd. | Berlin, W.8, Friedrichstrasse, 62. |
| Gold-Film | Berlin, S.W.48, Friedrichstrasse, 24. |
| G. P. Film, Ltd. | Berlin, S.W.68, Kochstrasse, 64. |
| Gottschalk Film, Ludwig | Berlin, Friedrichstrasse, 25/26. |
| Greenbaum | Berlin, N.W.7, Prinz-Louis-Ferdinand-Strasse, 1. |
| Grune | Berlin-Charlottenburg, Droysenstrasse, 3. |
| Grunwald-Film-Atelier, Ltd. | Berlin-Grunewald, Königsweg, 148. |

## H

| | |
|---|---|
| Haase | Berlin, S.W.48, Friedrichstrasse, 231. |
| Hagenbeck Film, Ltd., John | Berlin, S.W.48, Friedrichstrasse, 238. |
| Hala-Film, Ltd. | Berlin, N.4, Novalisstrasse, 2. |
| Hansa-Luftbild, Ltd. | Berlin, S.W.29, Flugplatz. |
| Harmonie-Film | Berlin, W.9, Potsdamer Strasse, 123. |
| Hartlaub-Film, Ltd. | Berlin, S.W.61, Grossbeerenstrasse, 10. |
| Hedinger-Film, Carl | Berlin, S.W.48, Friedrichstrasse, 235. |
| Hegewald | Berlin, S.W.48, Friedrichstrasse, 250. |
| Heidemann | Berlin, S.W.48, Friedrichstrasse, 217. |
| Helios-Film, Ltd. | Berlin, S.W.68, Friedrichstrasse, 207. |
| Hisa | Berlin, S.W.68, Kochstrasse, 18. |
| Historia-Film | Berlin, S.W.48, Friedrichstrasse, 12. |
| Hohenberg-Filmvertrieb, Ltd. | Berlin, S.W.48, Friedrichstrasse, 225. |

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| Hom | Berlin, S.W.48, Friedrichstrasse, 225. |
| Humboldt-Film | Berlin, S.W.48, Friedrichstrasse, 235. |

## I, J

| | |
|---|---|
| Ideal-Film | Berlin, S.W.68, Markgrafenstrasse, 21. |
| Ifco, Internationale Company, Ltd. | Neubabelsberg, near Potsdam, Domstrasse, 14. |
| Ikarus-Film, Ltd. | Berlin-Wilmersdorf, Helmstedter Strasse, 10. |
| Illma, Filmproduktions-gesellschaft | Berlin, S.W.48, Friedrichstrasse, 22. |
| Imperial-Film, Ltd. | Berlin, C.2, Heilige Geiststrasse, 5/6. |
| Industrie-Propaganda Fehler & Co. | Berlin, W.9, Linkstrasse, 27. |
| Ines-Film | Berlin, S.W.48, Friedrichstrasse, 207. |
| Institut Fur Julturfors-chung. | Berlin, W.8, Jägerstrasse, 17. |
| Internationaler Filmdienst | Berlin, W.50, Achenbachstrasse, 3. |
| Intra-Film-Picture Co., Ltd. | Berlin-Halensee, Sesener Strasse, 53. |
| Intropa-Film, Ltd. | Berlin, W.50 Ansbacher Strasse, 56. |
| Itala-Film | Berlin, S.W.48, Friedrichstrasse, 233. |
| Jacoby, | Berlin, S.W.68, Zimmerstrasse, 79/80. |
| Joe-May-Film | Berlin, S.W.48, Französische Strasse, 22/23. |
| "Jofa," Johannisthaler Film-Anstalten, Ltd. | Berlin, S.W.48, Friedrichstrasse, 221. |

## K

| | |
|---|---|
| Kahn-Film, Ltd., William | Berlin, S.W.68, Friedrichstrasse, 37. |
| Karen V. Bredow | Berlin, S.W.48, Friedrichstrasse, 13. |
| Karol | Berlin, S.W.48, Friedrichstrasse, 12. |
| Kaufmann-film Ltd., Fritz. | Berlin-Charlottenburg, IV, Niebuhrstr, 64. |
| Klangfilm | Berlin, S.W.11, Askanischer Platz 4. |
| Knevels, Fritz, Film | Berlin, S.W.14, Friedrichstrasse, 224. |
| Knorr-Film, Robert Knorr | Berlin, S.W.48, Friedrichstrasse, 247. |
| Komet-Film | Berlin, W.50, Augsburger Strasse, 68. |
| Koop | Berlin, S.W.48, Friedrichstrasse, 30. |
| Kraska-Film | Berlin, N.W.6, Luisenplatz, 2/4. |
| Kreutzberg-Lola-Film | Berlin, W.50, Passauer Strasse, 17. |
| Kulturfilm-Produktion, Ltd. | Berlin, S.W.48, Friedrichstrasse, 7. |

## L

| | |
|---|---|
| Lander-Film | Berlin, W.8, Dorotheenstrasse, 4. |
| Lamprecht, Gerhard | Berlin, S.W.48, Friedrichstrasse, 224. |
| Lang, Fritz | Berlin, S.W.68, Kochstrasse, 6/8. |
| Levante-Film | Berlin, W.8, Friedrichstrasse, 185. |

| | |
|---|---|
| Licho-Film-Verleih, Ltd. | Berlin-Wilmersdorf, Prinzregentenstr, 81. |
| Leo-Film | München, Pestalozzistrasse, 1. |
| Lignose-Horfilm | Berlin, S.W.68, Lindenstrasse, 32/34. |
| Low & Co. | Berlin, S.W.48, Friedrichstrasse, 247. |
| Lola Kreutzberg | Berlin, W.50, Passauer Strasse, 17. |
| Lotus-Film | Berlin, W.30, Bamberger Strasse, 14. |

## M

| | |
|---|---|
| Marchen-Film | Berlin, S.W.48, Friedrichstrasse, 235. |
| Markus-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 5/6. |
| Mars-Film, Ltd. | München, Pilotystrasse, 2/3. |
| Max Glass Produktion | Berlin, S.W.48, Friedrichstrasse, 221. |
| Max Mack | Berlin-Wilmersdorf, Konstanzer Strasse, 11. |
| Maxim - Film - Gesellschaft Ebner & Co. | Berlin, S.W.48, Friedrichstrasse, 235. |
| May, Joe | Berlin, S.W.48, Französische Strasse, 22/23. |
| Medusa-Film | Berlin, W.8, Jägerstrasse, 19. |
| Melodie-Tonfilm-Produktion | Berlin, N. W. 7, Prinz - Louis - Ferdinand-Strasse, 1. |
| Melophon-Film | Berlin, W.8, Mauerstrasse, 43. |
| Melos-Film | Berlin, S.W.48, Friedrichstrasse, 218. |
| Memento-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 217. |
| Mephisto-Film, Ltd. | Berlin, W.8, Taubenstrasse, 23. |
| Merkur-Film | Berlin, S.W.68, Markgrafenstrasse, 21. |
| Messter-Film, Ltd. | Berlin, S.W.68, Kochstrasse, 6/8. |
| Mondial | Berlin, S.W.48, Friedrichstrasse, 22. |
| Munchener Lichtspielkunst Co. | München, Sonnenstrasse, 15. |

## N

| | |
|---|---|
| Nathan, S. | Berlin, S.W.48, Friedrichstrasse, 27. |
| National | Berlin, S.W.48, Friedrichstrasse, 10. |
| Nero | Berlin, W.8, Unter den Linden, 21. |

## O

| | |
|---|---|
| Oberlander, Walter | Berlin-Halensee, Karlsruher Strasse, 11. |
| Oceana-Film, Ltd. | München, Goethestrasse, 18. |
| Odin-Film-Co. | Berlin, S.W.48, Friedrichstrasse, 238. |
| Oebels-Oebstrom | Berlin, S.W.48, Friedrichstrasse, 7. |
| Olympia | Berlin, S.W.68, Friedrichstrasse, 37a. |
| Omnia | Berlin, S.W.48, Friedrichstrasse, 237. |
| Ondra-Lamac-Film | Berlin, S.W.48, Friedrichstrasse, 246. |
| Orbis-Film Co. | München, Karlstrasse, 8. |
| Orpheum-Film-Gesellschaft | Berlin, W.35, Benthiner Strasse, 9. |
| Orpild-Messtro-Film, Ltd. | Berlin, Zimmerstrasse, 79/80. |
| Ostermayr | Berlin, S.W.48, Friedrichstrasse, 218. |
| Oswald (Richard) Produktion | Berlin. S.W.11, Stresemannstrasse, 31. |

## P

| | |
|---|---|
| Pabst | Berlin, S.W.48, Friedrichstrasse, 516. |
| Panzer-Film | Berlin, S.W.48, Puttkamerstrasse, 19. |
| Parufamet | Berlin, S.W.48, Friedrichstrasse, 225. |
| Phœnix | Berlin, S.W.48, Friedrichstrasse, 18. |
| Poetic-Film | Berlin, S.W.48, Friedrichstrasse, 13. |
| Piccadilly-Film, Ltd. | München, 23, Wilhelmstrasse, 28. |
| Pommer-Film, Ltd. (Erich) | Berlin, Kochstrasse, 6/8. |
| Polo, Eddie | Berlin, S.W.48, Friedrichstrasse, 218. |
| Porten-Film, Henny | Berlin, W.8, Unter den Linden, 21. |
| Primus-Film, Bln. | Schöneberg, Bahnstrasse, 29. |
| Prometheus-Film | Berlin, S.W.48, Hedemannstrasse, 21. |

## R

| | |
|---|---|
| Radio-Synchron-Film, Ltd. | Berlin, W.8, Krausenstrasse, 69. |
| Rekord-Film | Berlin, S.W.48, Friedrichstrasse, 207. |
| Remo-Film | Berlin, S.W.48, Friedrichstrasse, 23. |
| Rex-Film | Berlin, N.39, Müllerstrasse, 181/183. |
| Rhenania | Berlin, S.W.48, Friedrichstrasse, 27. |
| Rhythmographie | Berlin, S.W.68, Lindenstrasse, 18/19. |
| Rimax-Film Co. | Berlin, N.W.6, Schiffbauerdamm, 20. |
| Roland-Film | Berlin, W.8, Unter den Linden, 10. |
| Rondo-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 248. |
| Room-Jurturfilm-Produktion Jultura, Ada van | Berlin, S.W.48, Friedrichstrasse, 13. |
| Rosenfeld, | Berlin, S.W.68, Markgrafenstrasse, 21. |
| Russo-Film & Co., Ltd. | Berlin, S.W.48, Friedrichstrasse, 27. |

## S

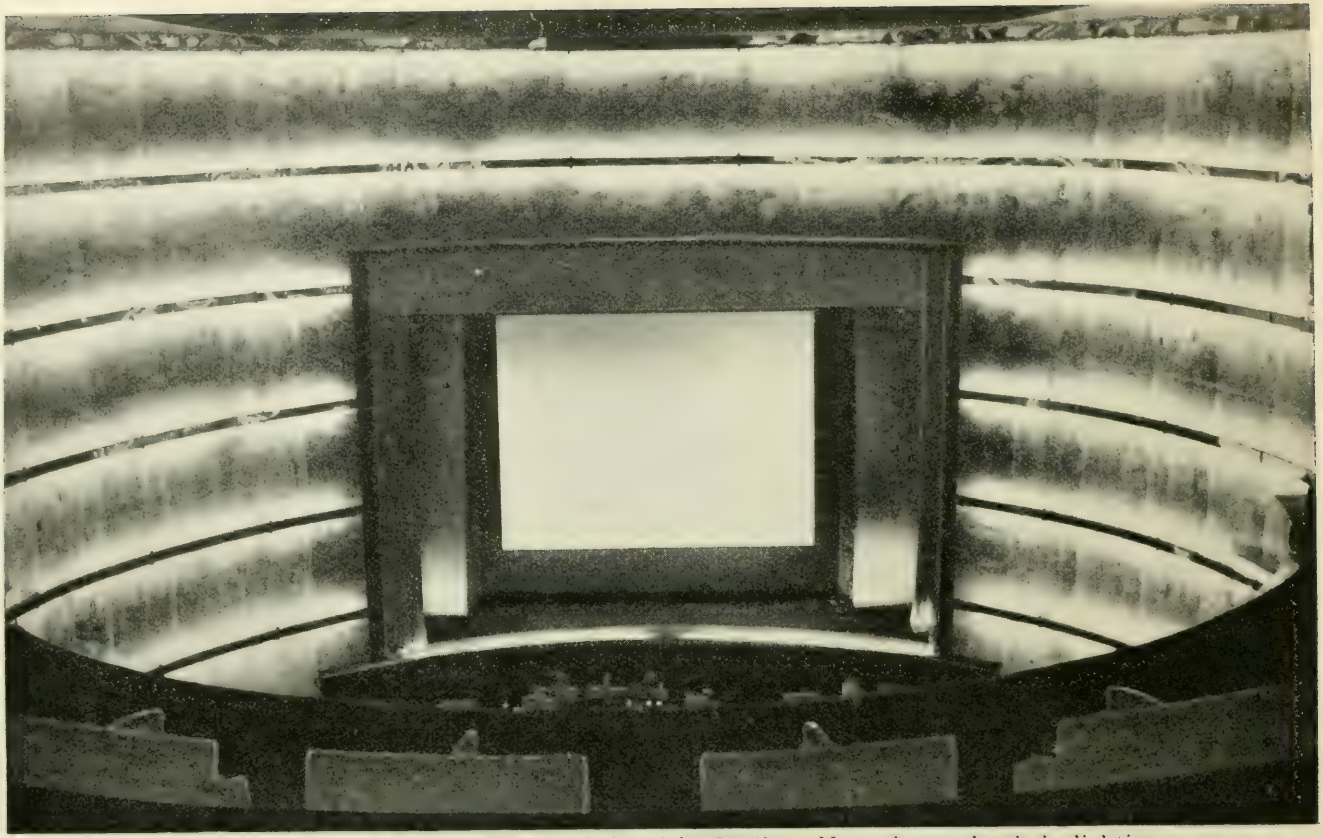
| | |
|---|---|
| Saturn-Film | Berlin, S.W.68, Friedrichstrasse, 207. |
| Scala-Film | München, Turkenstrasse, 24/0. |
| Schulz & Wuellner, Ltd. | Berlin, S.W.48, Friedrichstrasse, 224. |
| Schunzel, Reinhold, Ltd. | Berlin, S.W.11, Stresemannstrasse, 118/9. |
| Senator-Film, F. W. Kluckow | Berlin, S.W.68, Friedrichstrasse, 37. |
| Silva-Film | Berlin, S.W.48, Friedrichstrasse, 250. |
| Sirius-Farben-Film | Berlin-Steglitz, Berlinickestrasse, 11. |
| Sketsch-Film | Berlin, N.W.6, Schiffbeaurdamm, 33. |
| Sokal-Film, | Berlin, S.W.48, Friedrichstrasse, 246. |
| Solar-Film, Ltd. | Berlin-Karlshorst, Römerring, 40. |
| Sonja-Film | Berlin, S.W.48, Friedrichstrasse, 224. |
| Star-Film | Berlin, S.W.48, Friedrichstrasse, 218. |
| Stark, Lothar | Berlin, S.W.48, Friedrichstrasse, 12. |
| Stein-Film | Berlin, S.W.48, Friedrichstrasse, 24. |
| Sternheim-Film | Berlin, S.W. 48, Friedrichstrasse, 24 |
| Stoll-Produktion, Rob. | Berlin, N.W.87, Lessingstrasse, 23. |
| Strauss-Film | Berlin, S.W.48, Friedrichstrasse. |

PLATE 49

*Edison Company*

THE PARAMOUNT THEATRE, New York City.

PLATE 50



U.F.A.

Looking screenwards in the Kammerlichtspiele, Berlin. Note the modernistic lighting.

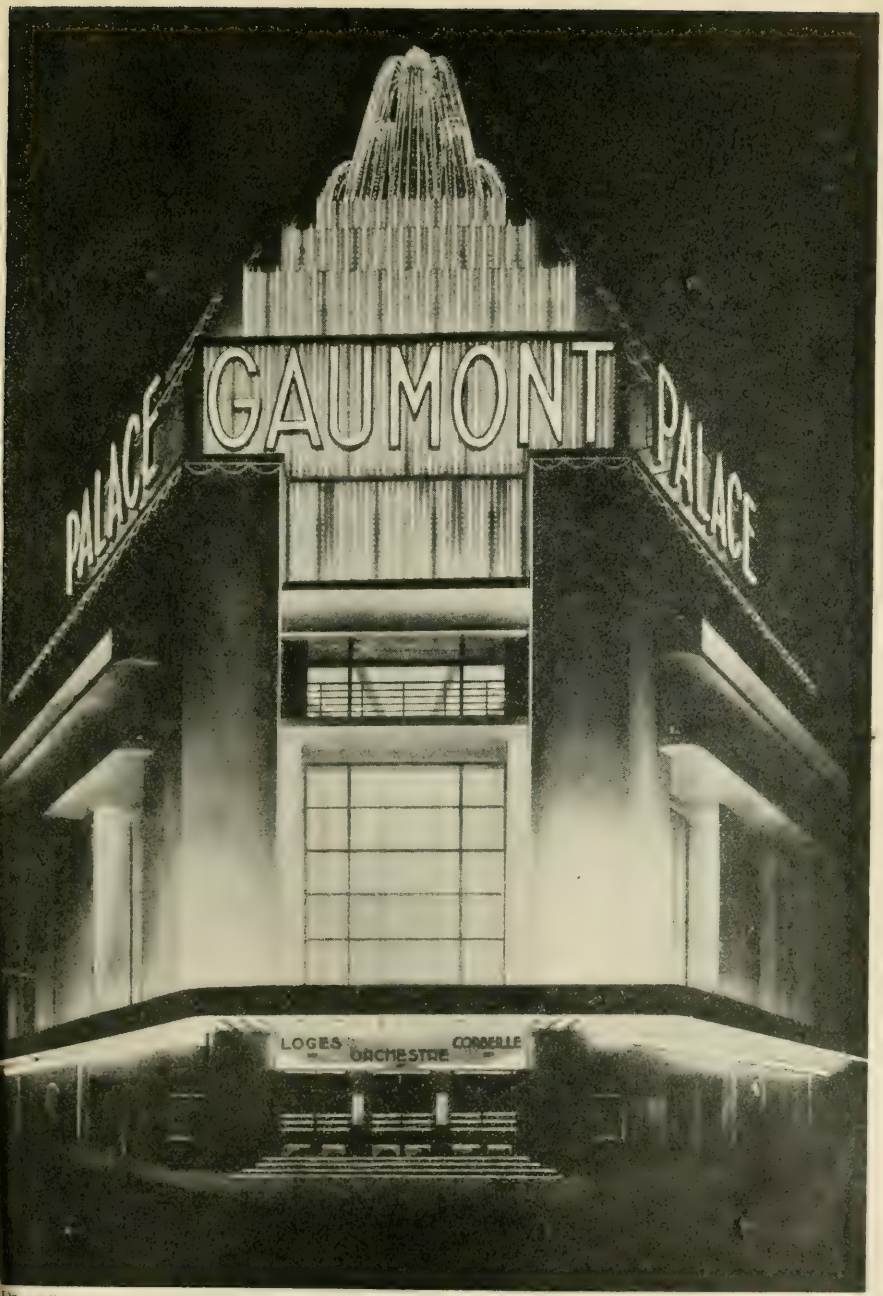



PLATE 51 *G.F.F.A*

THE GAUMONT PALACE, Paris.

PLATE 52

Striking decoration at the GRANADA, Tooting.

| | |
|---|---|
| Suddeutscher Heimatfilm, Frankl & Anders, | München, Blumenstrasse, 37. |
| Sudfilm Co. | Berlin, S.W.48, Friedrichstrasse, 207. |
| Super-Film | Berlin, S.W.68, Markgrafenstrasse, 21. |

## T

| | |
|---|---|
| Tempelhofer Glashaus, Ltd. | Berlin, S.W.48, Friedrichstrasse, 10. |
| Terra | Berlin, S.E.68, Kochstrasse, 73. |
| Tofag | Berlin, S.W.63, Friedrichstrasse, 217. |
| Tonbild-Syndikat (Tobis) | Berlin, W.8, Mauerstrasse, 43. |
| Transocean-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 225. |
| Trenker, Ltd (Luis) | Berlin, Dernburgstrasse, 31. |
| Trianon-Film | Berlin, S.W.11, Dessauer Strasse, 2. |
| Trias-Film | Berlin-Schöneberg, Neue Winterfeldstrasse, 34 |
| Trickfilmatelier Waechter | Berlin, W.30, Martin-Luther-Strasse, 81. |
| Triumph-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 19. |
| Turma-Film-Gesellschaft, Philippi & Co. | Berlin-Schöneberg, Haupstrasse, 144. |

## U, V

| | |
|---|---|
| Uco-Film | Berlin, S.W.68, Kochstrasse, 22. |
| Ufa-Kultur-Film | Neubabelsberg, near Potsdam. |
| Una-Film, Ltd. | Berlin-Halensee, Kurfürstendamm, 74. |
| Universum-Film Aktiengesellschaft (UFA) | Berlin, Krausenstrasse, 38/39. |
| Venus-Film | Berlin, S.W.68, Markgrafenstrasse, 20. |
| Vereinigte Star-Film, Ltd. | Berlin, S.W.48, Friedrichstrasse, 218. |
| Verlag Wissenschaftlicher Filme, Ltd. | Berlin, N.W.6, Luisenstrasse, 51. |
| Visum-Film, Ltd. | Berlin, W.50, Neue Bayreuther Strasse, 2. |
| Vita Filmindustrie Vertriebs Ltd. | Berlin, S.W.48, Friedrichstrasse, 24. |

## W to Z

| | |
|---|---|
| Weinert, K. | Berlin, S.O.36, Muskauer Strasse, 24. |
| Weinschenck-Film, Ltd., | Berlin-Friedenau, Haupstrasse, 84. |
| Welt-Tonfilm | Berlin, S.W.48, Friedrichstrasse, 250. |
| Wengeroff-Film | Berlin, S.W.48, Friedrichstrasse, 250. |
| Welt-Film, Karl Wiesel | München, Promenadenplatz, 5. |
| Werbefilm, Ltd. | Berlin, W.35, Genthiner Strasse, 32. |
| Werbe-Kunst-Epoche | Berlin, W.50, Tauentzienstrasse, 14. |
| Werold-Film | Berlin, S.W.48, Friedrichstrasse, 13. |
| Wicking-Film Co. | Berlin-Neukölln, Bürknerstrasse, 17. |
| Wolff-Produktion | Berlin, S.W.68, Friedrichstrasse, 217. |
| Zeit-Film | Berlin, S.W.48, Friedrichstrasse, 218. |

## Greece

| | |
|---|---|
| Dag-Film, Ltd. | odos Metropolus, Athens. |

## Holland

| | |
|---|---|
| C.A.P. Ivens | Kalverstraat, Amsterdam. |
| Filmfabriek "Polygoon" | Damrak 53, Amsterdam (News Reel and Sound Film Producer) |
| Filmfabriek "Polygoon" | Koudenhorn 8, Haarlem. |
| Filmfabriek "Holland" | Bestevaerstraat, Amsterdam. |
| Filmfabriek "Polygoon" | Stationsplein 64, The Hague (News Reels). |
| Filmfabriek "Haghe" | Waldorpstraat 6, The Hague. |
| Filmfabriek Loet, C. Barnstijn | Hoefkade 9, The Hague. |
| Filmfabriek Electrostroom, | Schoonderloostraat, Rotterdam (News Reel). |
| N.V. Cinetone, (Director : A. Benno) | Overtoom, Amsterdam. |
| Orion-Profilti, Kon. | Sophiestraat 33, The Hague (News Reel and Sound Film Producer). |

## Hungary

| | |
|---|---|
| Hunnia Film Co. | Gyarmat ut, 37, Budapest VII. |
| Kovacs es Faludi | Gyarmat ut 39, Budapest. |
| Star-Filmfabrik Co. | Pasareti ut 80, Budapest. |
| Ungarisches Filmburo Co. | Sandor ut, 7, Budapest VII. |

## India

| | |
|---|---|
| Eastern Film Syndicate | Calcutta. |
| Excelsior Company | Bombay. |
| British Burma Studio | Rangoon. |
| Burma Art Studio | Rangoon. |
| Burma National Film Company Studio | Rangoon. |
| Imperial Film Company | Bombay. |
| Kinema Arts Studio | Calcutta. |
| Kohinoor Film Company | Bombay. |
| Krishna Film Company | Bombay. |
| The London Art Studio | Rangoon. |
| Madan's Studio | Calcutta. |
| Sharda Film Company | Bombay. |

## *Italy*

| | |
|---|---|
| Stabilimenti "Cines" Co., Ltd. (Prop.: Stefano Pittaluga) | Via Vejo, 51, Rome. |
| Ente Nazionale Per La Cinematografia | Via Vittorio Veneto 7, Rome. |
| Instituto Nazionale Luce | Via della Stamperia, Rome. |
| Titanus Film Co., Ltd. | Piazza Goldoni 44, Rome. |
| Titanus Film Co., Ltd. | Via S. Brigida 16, Napoli. |
| Quirinus Film | Circonvallazione Appia, Rome. |

## *Japan*

| | |
|---|---|
| Nappion Katsudo-Shashui Kaisha, Ltd. | Tokio, Japan. |
| Shachiku Cinema Kaisha, Ltd. | Tokio, Japan. |
| Taikaku Cinema Enger Kaisha, Ltd. | Osaka, Japan. |
| Toa Cinema Kaisha, Ltd. | Kioto, Japan. |

## *Jugo-Slavia*

| | |
|---|---|
| Artistic-Film | Decanska 23, Belgrad. |
| Bosna D. D., Za Filmsku Industriju | Vuka Karadzica 5, Belgrad. |

## *Mexico*

| | |
|---|---|
| Cia Nacional Productora de Peliculas Mexicanas | Paseo de la Reforma, 525, Mexico, D.F. |

## *New Zealand*

| | |
|---|---|
| Cinema Art Films (Aust. & N.Z.), Ltd. | 129-131, Albert Street, Auckland, and 2, Marjoribanks Street, Wellington. |
| De Forest Phonofilms | 21, Grey Street, Wellington. |
| Hayward, Rudall C. | Lomond Street, Takapuna, Auckland. |
| Industrial Films (N.Z.), Ltd. | Epworth Chambers, Christchurch. |
| Mutual Films | 40, Cuba Street, Wellington. |
| N.Z. Radio Films, Ltd. | 36, Wyndham Street, Auckland. |
| Tru-Colour Films | Fox, 527, Wellington. |
| Waterworths, Ltd. | 216, Lambton Quay, Wellington, and 105, Colombo Street, Christchurch. |
| Vinsen, J. S. | Courtenay Place, Wellington. |

## Norway

| | |
|---|---|
| Bio-Film Compani | Olaf Ryes-plass 11, Oslo. |
| Filmindustri | N. Vaskegng 2, Oslo. |
| Framfilm | Grensen 17, Oslo. |
| Gladtvedt-Film | Nordahl Brunsgate 14, Oslo. |
| Kommunernes Filmscentral A/S | Tollbodgaten 35, Oslo. |
| Norsk Lydfilm A/ S | Tordenskjolds-plass 3, Oslo. |
| Schwartz, Ths. W. | Reklamebyra, Nedre Vollgate 18, Oslo. |
| Spange, Knut | Nedre Slottsgate 10, Oslo. |
| Spektro-Film A/S | Hegdehaugsveien 26, Oslo. |
| Victoria-Film A/S | Inkognitogaten 28, Oslo. |

## Peru

| | |
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| Compania Cinematografica | Lima. |

## Poland

| | |
|---|---|
| Herosfilm Co., Ltd. | Al Jerozolimska 31, Warszawa. |
| A/S Fotorama | Oslo. |
| Muzafilm | Widok 23, Warszaw. |
| Sfinks, Biuro Kinematogr. | S-to Krzyska 35, Warszaw. |

## Rumania

| | |
|---|---|
| F.J.R. Film | Strada Latina Lo, Bucarest. |
| J.F. (Industria de Filme, Maximilian Obler) | Strada Sfintilor 55, Budapest. |
| Soremar-Film | Cal Victor.ei 89, Bucarest |

## Russia (U.S.S.R.)

All film production in the U.S.S.R. is controlled by:

| | |
|---|---|
| Soyuskino, M. Enezdnicovsky | 7, Moscow, U.S.S.R. |

## Spain

| | |
|---|---|
| Artes Cinematograficas, S.A. | Camelias, 39, Barcelona. |
| B. Abadal | Jesus, 6, Barcelona. |
| Cinematografica Nacional Espanola, S.A. | Camilias, 39, Barcelona. |
| Cinnamond Film | Balmes, 51, Barcelona. |
| Espana Film | Claudio Coello, 50, Madrid. |
| Fice | Marti, 104, Barcelona. |
| Film Espanola, S.A. | Gral. Porlier, 93, Madrid. |
| Hispano Grafilm, S.A.E. | Valencia, 282, 1, Barcelona. |
| Informacion Cinematografica Espanola | Arlabán, 1°, Madrid. |

| | |
|---|---|
| Laboratorios Cinematografi-cos Trilla | Rosellon, 253, Barcelona. |
| Madrid Film | Carrera San Francisco, 4, Madrid. |

## *Sweden*

| | |
|---|---|
| Europa Film | Drottninggatan 10, Stockholm. |
| Fribergs Filmbyra | Mastersamuelsgatan 71, Stockholm. |
| Nationalfilm | David Bagaresgatan 7, Stockholm. |
| Oscar Rosenbergs Filmbyra | Jungsgatan 27, Stockholm. |
| Scaniafilm, | Malmo. |
| Svensk Filmindustri | Centrum, Stockholm. |
| Victoriafilm | Burgerkarisgatan, 12, Stockholm. |

## *Switzerland*

| | |
|---|---|
| Film-Aap S.A. | 29, Rue de Lancy, Geneva. |
| Swiss Air | Schweiz, Luftverkehrs Co., Zurich. |
| H. Egli | Germanistr. 5, Zurich. |
| Eos-Film | Reichensteinerstr. 14, Basle. |
| Helvetia Film Co. | Berne. |
| K. Lips | Neu-Allschwil, Basle. |
| Office Cinematographique | Rue du Midi 15, Lausanne. |
| Praesens-Film Co. | Weinbergstrasse 11, Zurich. |
| Paul Schmid (Film Propo-ganda) | Neufeldstrasse 7, Berne. |
| Schweiz, Schul & Volkskino | Berne. |
| Turicia-Film Co. | Stampfenbachstrasse 57, Zurich. |

## *Turkey*

| | |
|---|---|
| Halil Kiamil Film | Taxim, Sine Majok, Istanbul. |
| Kemal-Film | Sirkedji Palace, Istanbul. |

## *Union of South Africa*

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|---|---|
| African Film Productions, Ltd. | Box 2787, Johannesburg. |
| African Films, Ltd. | Box 4552, Johannesburg. |
| African Films, ltd. | Box 701, Cape Town. |
| Kinemas, Ltd. | Kinema House, 259, Jeppe Street, Johannes-burg. |

# THE AMATEUR CINEMA

*There is in Britain a large group of film enthusiasts who are actively engaged as amateurs in the production of ambitious films. In this section their work is fully described, and a complete list of the Amateur Cinema Clubs of Great Britain is added.*

## by REGINALD BRUCE BARTLETT

MARVELLOUS work is being performed in the realms of cinematography by that devoted army of enthusiasts who make up the Amateur Cinema.

Before reviewing what is being done outside the field of professional production, let us glance briefly at the general position of cinematography in the scheme of things, with an understanding of the parallel developments of stage and screen, professional and amateur.

The cinema is the most popular amusement of to-day. The "flicker photography," laughingly dismissed by theatrical wiseacres a few years ago, now draws its audiences of many millions every day, all over the world. Theatre managers are busily striving to stay the ebbing tide of public support. The brightest stars of the "legitimate" stage are blessing their fortune if they are able to get film contracts.

The cinema, then, has seized the public imagination as an *amusement form*. Will it ever be anything else?

Just as the age-old technique of the theatre is something greater than a popular form of amusement, and always will be while Shakespeares and Shaws are produced, so the modern art of the cinema will eventually be adequately expressed by men of inspired imagination.

Now what has this preamble to do with the Amateur Cinema? Just this—that, whereas amateur dramatic companies are content to carry on their excellent work in the wake of the professionals, many amateur cinematographers are endeavouring to work, not merely level with, but *ahead* of their professional brethren.

Amateur cinematographers were heard of very soon after professional production began in earnest. There were a few isolated experimenters who worked with such standard professional equipment as they could pick up. Special sub-standard equipment was introduced for their needs as their number grew; and individuals gravitated inevitably to production groups. In other words, they formed amateur film clubs.

To-day there are well over 200,000 active enthusiasts in this country alone and scarcely a week passes without its report of the formation of a new club. Each club maintains its self-contained production unit or units and adequate film plays are regularly produced. It might be imagined that the lure of seeing themselves upon the silver screen was the chief attraction to the majority of recruits to the movement, but this is not so. Most of the real enthusiasts are technicians!

Amateur cinematographers may be divided into two classes—the organized club members who produce their story films in the professional tradition; and the lone workers who plough the solitary furrow of completely individual production.

A well-run film club utilizes all the resources of the cinema, and its members are not only responsible for the complete production of the film but also for its presentation. A handful of enthusiasts will transform their club-room into a well-equipped studio for production and again into an adequate little projection cinema for presentation; their library will be stocked with the latest books on filmcraft; and their general technical knowledge and artistic appreciation of things

cinematic will be staggeringly complete.

The growth and popularity of amateur cinematography owes much to the assistance and co-operation of the trade. Without specialized substandard film and apparatus, cinematography would be a prohibitive hobby for all but the most affluent. The "standard" professional film, which we see projected upon the screen at the cinemas, is 35 millimetres in width. Amateurs have the choice of four substandard sizes of celluloid: the most popular in this country are 16 mm. and 9.5 mm. Particular attention has been paid to the quality of substandard film of late, and beautiful results have been obtained with the modern panchromatic emulsions. Necessary equipment costs and running expenses, although on the heavy side in these days of depression, are by no means a serious problem to a well-organized club, whose members naturally share the burden of expense. There are now signs of a definite tendency towards cheaper amateur cinematography. A British firm has introduced a thoroughly reliable 9.5 mm. cine-camera at the price of £2 10s. and a considerable reduction in the price of a new quality panchromatic film is announced.

Adequate studio lighting equipment has always been a problem, but amateur technicians have been extraordinarily resourceful in overcoming obstacles. Remarkable ingenuity is also displayed by amateur art directors in the design and construction of settings. Castle and cottage, train and taxi, salon and saloon bar have been made from the simplest materials. And, as happens so often in artistic spheres, the very limitations and restrictions imposed upon amateur cinematographers are undoubtedly helping to develop a new technique of symbolic background treatment which will in time influence the professional cinema.

Shakespeare painted his own backgrounds, and advanced amateur cinematographers are beginning to grasp the artistic possibilities of the scrapping of elaborate background photography. A fine example of modern simple treatment is to be seen in *Night Scene*, by Geoffrey Collyer and Horace R. Hughes, of Ace Movies, Streatham, London. This brilliant little film crystallizes the modern movement in amateur cinematography.

Nor does the Amateur Cinema lack its screen personalities, although as yet it misses that universal recognition which sets the seal upon acting fame. Yet there is undoubtedly room for much talent to be developed. It is my contention that the director is all-important in stamping his personality upon the actor. A few remarkable instances of celebrated stars' exhibitions of electric brilliance under one particular director, with corresponding dullness when differently "handled," will occur to most of us. These support my theory. Now surely there must far more frequently be a sympathy and friendly understanding between director and directed in the intimate atmosphere of the amateur film club that should encourage this all-important *personality* factor; these Sternberg - Dietrich and Lubitsch - Chevalier partnerships are nurtured in the kindly soul of close friendship.

## "Lone Workers"

Outstanding examples of individual work are being shown by the great army of "lone workers." Obviously the more elaborate story-film production of the big clubs is denied them; but here again the limitations provide definite channels for expression of individual genius. Amateurs have produced many Nature studies that rival the best efforts of professionals. Two recent gems of this class are *Glimpses of Nature*—produced by A. G. Phillips, a lone worker attached to the Finchley A.C.S.—and J. D. Ridley's *Breaking Through*, a beautiful, fairy-like little study of growing plant life and unfolding flowers. Another enthusiast, F. P Barnitt, of Tunbridge Wells, is producing *Windmills of the Weald*. To secure adequate shots of the picturesque but all-too-infrequent mills at work, he recently travelled an average of seventy miles a day for five days. He is also getting excellent results from experiments with micro-cinematography, in which microscope and cine-camera are collaborating to

secure moving pictures of minute organisms.

The question of some form of national organization has always exercised the minds of amateur cinematographers, and recently two associations were formed, representing the slightly diverging points of view of their sponsors.

The British Association of Amateur Cinematographers was the first body to be formed, with Sinclair Hill, the distinguished professional director, who has long been interested in amateur cinematography, as President. Geoffrey Collyer, the brilliant young amateur director of *Night Scene*, is Hon. General Secretary, and his friend and collaborator, Horace R. Hughes, who has lately been astonishing the film world with the brilliance of his photography, is Technical Director. H. H. Head, who has been instrumental in successfully running an annual amateur film contest, is Chairman of the B.A.A.C., the headquarters of which are at 11, Soho Square, W.1. The aims of the Association are to represent amateur cinematographers generally in this and other countries; to provide for contracts and working associations with the professional cinema; to produce and issue moving pictures and sound records on educational lines; and generally to promote the interests of amateur cinematographers.

The Institute of Amateur Cinematographers of the British Empire, formed shortly afterwards, with somewhat similar ideals, is devoting special attention to the individual amateur cinematographer, as distinct from the club member. The Chairman is George H. Sewell, F.I.A.C., the author of *Film Play Production for Amateurs*, and a man whose name is a household word in amateur cinematographic circles. A film which he made on standard stock, entitled *Smoke*, was recently presented at the Tatler News Theatre, Charing Cross Road, London. W. E. Chadwick, F.I.A.C., an enthusiastic amateur and keen business man, is Hon. General Secretary, and he has very efficiently publicized the new Institute, the headquarters of which are at 7, Red Lion Square, London. W.C.1.

Both societies provide for the publication of technical bulletins and for the organization of competitions and exhibitions. Other very useful moves which they are making include the provision of central clearing-houses for the exchange of amateur films and an attempt to improve the hampering customs regulations which have done much to arrest effective international exchange of films.

Many important developments are foreshadowed by announcements of these two national associations. There is much to hope for in the projected competitions and exhibitions. The I.A.C. announces a scenario competition and, if it succeeds in unearthing but one brilliant scenario writer, it will have deserved well of the movement.

Film competitions must also bring out the finest creative work, and it is essential that adequate public exhibition of the winning films be staged. We may not be far from the long-cherished ideal of a theatre for the regular public presentation of amateur films.

One very important development of the amateur cinema of the future may be the organized production on a large scale of educational films. Already Governments are considering the question of national educational cinematography; but this is a side of the industry that does not spell "box-office" and the problem might well be left to the amateurs, who are well qualified for this type of production. In the United States, indeed, amateurs regularly produce films for medical, civic, welfare, and general educational purposes.

The question of sound must bulk largely in the future. Practicable sub-standard sound-on-film will certainly be universal at some not too distant date, when prices have been suitably adjusted.

Science and Art march on hand in hand; the world of cinematography seethes with experiment; and more and more to be identified with its progress and emancipation from the crude vulgarities of early days, more and more to share in its discoveries and successes, is its at present scarcely recognized auxiliary, the Amateur Cinema.

# Britain's Amateur Cinema Clubs

## London

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|---|---|
| Ace Movies | H. R. Hughes, Apsley Lodge, Woodbourne Avenue, S.W.6. |
| Amateur Cinematographers Association | S. W. Bowler, 1, Lansdowne Place, W.C.1. |
| Apex Motion Pictures | Miss Louise Johnstone, 50, Harrington Street, N.W.1. |
| Avant-Garde Productions | B. Braun, 27, The Ridgeway, Wimbledon, S.W.19. |
| Beckenham Cine Society | J. W. Mantle, 56, Croydon Road, Beckenham. |
| Camera Club (Cine Section) | W. Phillips, 17, John Street, Adelphi, W.C.2. |
| Eastern Amateur Film Society | C. Packman, 18, Margery Park Road, E.7. |
| Finchley A.C.S. | Miss Pat Anstey, 2, Tregaron Avenue, Crouch End, N.8. |
| Footlight Motion Pictures | Raymond Southey, 9, Beer Lane, Great Tower Street, E.C.3. |
| Hammersmith Hampshire House Photographic Society (Cine Group) | J. Radford, The Hampshire House Club, Hog Lane, Hammersmith, W.6. |
| Kiniklub | J. Merrington, 34, Foscote Road, Hendon. |
| London Amateur Film Society | Miss May Jasper, 42, Fentiman Road, S.W.8. |
| Mayross Amateur Photographers, Hammersmith | S. G. Finch, 27, Shaftesbury Road, Ravenscourt Park, W.6. |
| North London A.F.S. | R. Gaden, 42, Lea Bridge Road, Clapton, E.5. |
| Palmers Green Amateur Film Society | C. F. Guinery, 8, Ecclesbourne Gardens, N.13. |
| Panther Cine Club | C. P. Tothill, 8, Stewarts Close, N.W.9. |
| Riverside Film Fans | Dr. Reece, 62, Addison Gardens, W.14. |
| Royal Photographic Society (Cine Section) | Major Bull, 35, Russell Square, W.C.1. |
| Seall Film Society | John Gordon (President), Ridgeway House, Mill Hill, N.W.7. |
| South London Amateur Film Society | Miss Lovell, 311, Trinity Road, Wandsworth Common, S.W. |
| Southgate Cine Club | S. Neill, 4, Selbourne Road, Southgate, N.W.14. |
| Swan Motion Pictures | E. J. Jones, 25, Kew Gardens Road, Kew, Surrey. |
| Teddington Amateur Film Productions | V. Insani, 79, Teddington Park Road, Teddington, Middlesex. |
| West Ealing | H. Pepperill, 27, Regents Road, West Ealing, W 13. |

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| West London Amateur Cine | D. G. Wall, 82, Goldershaw Road, S.W.18. |
| West Middlesex Amateur Film Society | E. Morant, 87, St. Kilda Road, West Ealing, W.13. |
| Wimbledon Amateur Cine Club | H. C. Bealby, 34, Murray Road, Wimbledon. |

## Rest of England

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| Altrincham High School | Ronald Gow, High School, Altrincham, Cheshire. |
| Attleborough & District | T. N. Eastland, Attleborough, Norfolk. |
| Banbury Amateur Film Society | Norman Blinkhorn, South Bar, Banbury, Oxford. |
| Bedfordshire Cine Society | T. C. Dean, Upper Caldecote, Biggleswade, Bedford. |
| Bedfordshire Amateur Cine Society | O. Watkins, Shortmead Street, Biggleswade, Bedford. |
| Birmingham Amateur Cine Club Association | Miss Van der Werff, 232, Alcester Road, Alcester Lanes End, Birmingham. |
| Blackburn Film Society | F. C. Swarbrick, 103, Queens Road, Blackburn, Lancs. |
| Blackpool Amateur Film Society | J. S. Bailey, 9, Leafield Grove, Blackpool, Lancs. |
| Bolton Amateur Cine Association | G. N. Booth, Knowsley Grange, Heaton, Bolton, Lancs. |
| Bradford Amateur Cine Society | Roy Firth, 13, St. Margarets Place, Bradford, Yorks. |
| Bristol Amateur Film Production Society | J. P. Mountjoy, 10, Camden Terrace, Clifton, Bristol, Glos.<br>or Mrs. Jacobs, 67, Downe Park Road, Westbury, Bristol, Glos. |
| Bristol Film Club | E. Jones, 16, West Street, Old Market, Bristol, Glos. |
| Bristol Pathescope Club | H. F. Hunt, 50, Bellevue Road, Easton, Bristol, Glos. |
| Bromley Film Society | Norman Grout, 14, Minster Road, Bromley, Kent. |
| Burleigh Productions (Blackpool) | D. Thornley, Wayside, 28, Rosebery Avenue, Blackpool, Lancs. |
| Burnley Amateur Cine Club | E. G. Shoesmith, Coalclough Lane, Burnley, Lancs. |
| Cinderford Pathescope Club | C. Bower, Cinderford, Glos. |
| Chatham Cine Society | F. W. T. Sanders, 377, High Street, Chatham, Kent. |
| Crystal Productions (Bournemouth) | R. G. Torrens, B.A., D.Sc., 55, Wimbourne Road, Winton, Bournemouth, Hants. |
| Devon Private Group (Honiton) | R. J. K. Marker, Combe Studios, Honiton, Devon. |
| Derby Amateur Cine Society | A. J. Holland, 165, Gerard Street, Derby. |

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| Eastbourne Amateur Cine Society | G. Grimmond, 46, Mill Road, Eastbourne, Sussex. |
| Electrotone Amateur Film Society (Wirral) | J. R. F. Stewart, 13, Francis Avenue, Hoylake Road, Moreton, Wirral. |
| Excel Amateur Cine Club (St. Annes-on-Sea) | R. W. Bellis, 125, Victoria Road, St. Annes-on-Sea, Lancs. |
| Folkestone Amateur Cine Group (Private) | Dr. B. R. Billings, Cupola House, Dover Road, Folkestone, Kent. |
| Glendale Amateur Film Society (Westcliff-on-Sea) | W. L. Gadson, 64, Genesta Road, Westcliff-on-Sea, Essex. |
| Goole Amateur Photo Players | F. Senior, 84, Jefferson Street, Goole, Yorks. |
| Grimsby Amateur Cine Association | J. Easte, 18, Welholme Road, Grimsby, Lincoln. |
| Grimsby Radio Society | W. Markham, 104, Torington Street, Grimsby, Lincoln. |
| Headingley Amateur Cine Club | P. Reason, North Lane, Headingley, Yorks. |
| Hednesford Pathescope Club | F. H. Charles, Stafford Lane, Hednesford. |
| Huddersfield Cine Club | Gordon Lang, Ambleside, Cambridge Road, Huddersfield, Yorks. |
| Hull Cine Society | L. B. Nicholson, Anlaf, Anlaby Common, Hull, Yorks. |
| Leeds Amateur Cine Association | P. G. Peacock, Wanstead, Ayresome Avenue, Roundhay, Leeds, Yorks. |
| Leeds Screen Art Club | Miss M. Bray, Danz Swiss Café, Burtons Arcade, Leeds, Yorks. |
| Liverpool Amateur Film Society | G. E. Fisher, 132, Bold Street, Liverpool, Lancs. |
| Maidstone Amateur Photographic Society (Cine Section) | D. M. Prest, 6, Grace Avenue, Maidstone, Kent. |
| Manchester Film Society | Peter Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester, Lancs. |
| Mansfield Amateur Cine Club | A. C. Vallance, West Gate, Mansfield, Notts. |
| Merton Motion Pictures (Oxford) | Frank Bowden, Merton College, Oxford. |
| Minehead Amateur Cine Players | J. Martin Cross, 23, The Avenue, Minehead, Somerset. |
| Mullion Cine Club | Arthur Tonkin, The Meadows, Mullion, Cornwall. |
| Murlyn Amateur Films (Sunderland) | John O. Murray, 2, Brookland Road, Sunderland. |
| Newcastle-on-Tyne Amateur Cinematograph Assoc. | H. Woods, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, Northumberland. |
| Newport Film Society | Douglas Hull, Farnborough, Stanley Road, Newport, Mon. |

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| North Manchester Film Club (Films of Jewish Character) | L. Preger, 8, Narlow Road, Higher Broughton, Manchester, Lancs. |
| Nottingham Amateur Cine Society | Ken Burrows, St. Gulvias, Park Drive, Hucknall, Nottingham. |
| Owlpen Pictures | J. Seeming, Owlpen, Bowden, Cheshire. |
| Philelectric Film Society (Cobham) | The Hon. Ivor Phillips, Stoke D'Abernon Manor, Cobham, Surrey. |
| Plymouth Amateur Cine Players | A. River, 3, Herman Terrace, Peverill, Plymouth, Devon. |
| Rugby Film Society | D. Powell, 146, Murray Road, Rugby, Warwick. |
| Scarborough Amateur Film Society | W. Sanders, Grand Opera House, Scarborough, Yorks. |
| Sheffield Amateur Cine Club | A. D. Hobson, 65, Pringle Road, Millhouses, Sheffield, Yorks. |
| Sheffield Amateur Film Club | The Studios, 6, South Lane, Cumberland, S.O. Sheffield, Yorks. |
| Sonodisc Productions (Tunbridge Wells) | W. G. Bennett, Salus, Peldhurst, Tunbridge Wells, Kent. |
| Stamford | G. Turnhill, St. Marys Street, Stamford, North,<br>or N. Paten, Westgate, Peterborough, North. |
| Stockport Amateur Cine Players | J. W. Greenwood, Penrhos, Beaufort Road, Ashton-under-Lyne, Lancs. |
| Southend-on-Sea Amateur Film Society | W. L. Gadson, 64, Genesta Road, Westcliff-on-Sea, Essex. |
| Southport Amateur Cine Club | J. B. Brook, 6, St. Peters Road, Birkdale, Southport, Lancs. |
| Southport Amateur Film Society | The Secretary, 103, Manchester Road, Southport, Lancs. |
| Stoke-on-Trent Film Society | G. H. B. Chantry, Maini, Longfield Road, Harpfield, Stoke-on-Trent, Stafford. |
| Trent Cine Club (Nottingham) | Norman O. P. Taylor, Crestleigh, Oakdale Road, Carlton, Nottingham. |
| Thanet Amateur Cine Association | L. Saunders, Sydland, Gladstone Road, Broadstairs, Thanet. |
| Tiverton Amateur Cine Association | K. G. Bareham, 61, Brampton Street, Tiverton, Devon. |
| Warrington Film Society | E. Steel, Mill Street Chambers, Warrington, Lancs. |
| Whitstable Film Society | Ernest Ovenden, Journey's End, Badlesmere Road, Whitstable, Kent. |
| Wirral Amateur Cine Club (Birkenhead) | H. Hirst, 256, Grange Road, Birkenhead, Cheshire. |
| Wolverhampton Cine Society | L. B. Duckworth, 3, Primrose Lane, Low Hill, Wolverhampton, Stafford. |
| York Amateur Film Society | W. Holden, 3, Acomb Road, York. |

## Scotland

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| Dundee Cine Society | J. Clifford Todd, 5, Newington Terrace, Broughty Ferry, Dundee. |
| Edinburgh & District Amateur Film Society | V. L. Alexander, 44, Cranley Road, Edinburgh. |
| Edinburgh Film Guild | Norman Wilson, 3, North Bank Street, Mound, Edinburgh. |
| Edinburgh Photographic Society (Cine Section) | P. E. Kohler, 151, Mayfield Road, Edinburgh. |
| Glasgow Amateur Cine Association | G. & J. Glasgow, Causeside St., Paisley. |
| Paisley Amateur Cine Players | W. Hodgson, c/o The Art Club, 20, High Street, Paisley. |
| Pinnacle Productions (Edinburgh) | Forbes W. Adam, Ammonia Works, Galashiels. |
| Scottish Amateur Cine Association | Miss M. C. Auld, 258, Tantallon Road, Glasgow, C.1.<br>or 818, Eglinton Street, Glasgow. |
| Scottish Educational Cinema Society (Educational only) | The Studio, 129, Bath Street, Glasgow. |

## Wales

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| Artistique Productions (Penarth) | Don Elliot, Chelsea Studio, Plassey Street, Penarth. |
| Llandudno Cine Society | J. Mack, c/o N. Wales Auto Electric Co., Madoc Street, Llandudno. |
| Rhos Amateur Movie Club | E. Mellor, Bradda, Allanson Road, Rhos-on-Sea. |

# BRITISH FAN CLUBS

*"Fan Clubs"—associations of admirers of one or other star—are not so numerous in Great Britain as in the United States; we publish below, however, a complete list of British Fan Clubs with the secretaries' names and addresses*

**BRITISH STAR CLUB.**
Secretary: Cecil Kitson, 1, Gainsborough House, Aldine Street, London, W.12.

**IMPERIAL FILM CLUB.**
F. W. Minde, 100, Dalston Lane, London, E.2.

**SCREEN PLAYERS' CLUB.**
Bud Rose, P.O. Box 1350, Hollywood, California.

**NORAH BARING CLUB.**
Miss Nancy Worth, 4, Kempton Road, New Ferry, near Birkenhead.

**JOHN BOLES CLUB.**
Miss Margaret Fairs, 29, High Road, Willesden Green, London, N.W.10.

**DOROTHY BOUCHIER CLUB.**
Miss Nancy Worth, 4, Kempton Road, New Ferry, near Birkenhead.

**MAURICE BRADDELL CLUB.**
Miss Mollie Hart, 149, London Road, Kettering.

**CARL BRISSON CLUB.**
Raymond Mould, Room 91, Gloucester House, Charing Cross, London, W.C.2.

**COLIN CLIVE CLUB.**
Miss Kathleen Aers, 60, Morat Street, Brixton, S.W.9.

**RONALD COLMAN CLUB.**
Mrs. M. Williams, 237, Western Road, Southall, Middlesex.

**RICHARD DIX CLUB.**
Diana Lister, Rosyth, Cedar Road, Sutton Road, Sutton, Surrey.

**WILLIAM FRESHMAN CLUB.**
Miss Jessie Chittock, 18, Whitney Road, Leyton, London, E.10.

**CLARK GABLE and GRETA GARBO CLUB.**
Miss Penelope Spenser, 29, Heaton Road, Newcastle-on-Tyne.

**EVE GRAY CLUB.**
Miss K. Godfrey, 113, Belgrave Road, Walthamstow, London, E.17.

**LAURA LA PLANTE CLUB.**
Miss Lucille Breakspear, 20, St. Peters Street, Islington, London, N.1.

**EVELYN LAYE CLUB.**
Miss Kathleen Aers, 60, Morat Street, Brixton, London, S.W.9.

**FRANCIS LEDERER CLUB.**
Miss Violet Jennings, 7A, Thayer Street, Marylebone, London, W.1.

**RAMON NOVARRO CLUB.**
Miss Renee Wallington, 3, Wakeman Road, Kensal Rise, London, N.W.10.

**IVOR NOVELLO CLUB.**
Miss Doris Ellis, 25, Mount Pleasant Avenue, Rookery Road, Handsworth, Birmingham.

**MABEL POULTON CLUB.**
John Gardiner, Adelaide Villa, Hereson, Ramsgate, Kent.

**JOHN STUART CLUB.**
Miss Louise Johnston, 50, Harrington Street, London, N.W.1.

**DODO WATTS CLUB.**
W. Male, 91, Geere Road, West Ham, London, E.15.

# HOW FILMS ARE MADE

*The following section is devoted to a full and exhaustive study of the life of a talking picture, from the moment of its inception in the scenario form to the final moment when it is flashed on to the screen for its first public showing. Each stage is described by a recognized expert, and no more authoritative study of the talking picture's progress has ever been published.*

I.

# THE SCENARIO

*The film in its beginning. A scenario writer with British and American experience describes his craft.*

## by J. P. CARSTAIRS

THE scenario of a film is the actual film, written out in terms of the screen. It is the director's guide book. It is, in fact, the book of the picture about to be translated on to celluloid; the finished product on paper. But how is a scenario built? It starts in this manner.

An original screen story, or a novel, or a play, is about to be filmed. It is, primarily, condensed into synopsis form. That is, it is shorn of all its trimmings and only the barest outline remains. Then the adaptation work begins. The book or play or story is altered until it is suitable for the screen. Many people wonder why it is that the filmed version of a book or a play never appears on the screen in the same way as the original subject. There are usually many reasons for this.

Often a subject has many facets that are not suitable for translation on to the screen. There are scenes which would be dull or uninteresting; chapters that help a novel, though they have little to do with the development of the plot. The film cannot admit such elaborations, owing to the fact that there are only seventy minutes in which the drama can be told. Moreover, quite a lot of book or play material does not "register" in a picture.

Again, additional characters are sometimes added, in order to get more humour or drama into a subject, or scenes are required with more punch, or maybe a story, in which the man's part was originally designed to be the chief role, has to be altered to suit the charms of Miss Apple Pye, because she is the company's new star and must be starred.

Again, the cost of a certain episode may make it impossible for filming. Imagine an important chapter in a story, or in an original screen play, describing the Derby. It may, on the screen, be presented as a description through a loud-speaker. The reason is probably that Mr. Benjamin Tornoff, the eminent producer, refused to spend the money to go out and film the whole of the Derby, and all the atmosphere that goes with it. He has used, instead, the cheaper "talkie" device of "hearing it on the wireless." Indeed, there are a host of reasons for alterations in plays and stories for the films.

When the adaptation is complete in short story form, still shorn of any sort of trimming and fancy writing, it is turned over to a writer, or group of writers, to deliver screen Treatments of it. The Treatment is a fuller adaptation written more in terms of the screen. For example, whereas in the adaptation of the story the writer would say "a love scene is played in the garden," in the Treatment he would elaborate this and visualize it

on the screen. It would become " a romantic love scene, with some good, modern dialogue is played in the garden. The sound of the orchestra is heard off-screen and other couples are seen passing across the background."

Meanwhile the director, camera-man, and art director have been in close consultation with the writers. When all the Treatments are completed they are pooled and the best from each is taken and blended into one final script. Thus the cream from all the writers' material is taken for the Final Treatment. This method is very much used at the Paramount and Metro-Goldwyn-Mayer studios in Hollywood, and at the Gaumont studio at Shepherd's Bush. Some studios have as many as seven writers working on the story of one picture ; at other times they may employ only one or two. It depends on the nature of the story and the writers' ability. When Paramount were preparing *Horse Feathers* for the Four Marx Brothers, there were as many as fourteen writers, including the best " gag men " in Hollywood. A gag man, incidentally, is one who thinks up comedy " business " ; he prefers to be called a " comedy constructionalist."

The Final Treatment is written and delivered to the director, who in turn gets an " O.K." on it from the producer or production supervisor. Then, when official approval has been given, work goes ahead and the Sequences are added. The Sequences are the natural time lapses or separate parts of the story. They are very much like chapters in a book or acts in a play. Each Sequence ends with a screen curtain—called a Fade Out.

The scenario writer has to be careful that his script does not contain too many Sequences, as this tends to make his Treatment episodic—like too many scenes in a play. Every Sequence has to end with a climax ; it has to build up to something and should have a " punch " before the Fade Out. This is often called, in film jargon, a High Spot. Take, for example, a comedy in which all sorts of things have gone wrong for the poor little husband. Imagine that he has got into severe trouble at home by dropping the favourite vase and putting his elbow through the drawing-room window. The climax or High Spot is probably reached when he throws a brick at a cat that wanders in, but instead he hits his mother-in-law as she enters on an unexpected visit. This would be the place for the end of the Sequence, the Fade Out.

### Continuity.

After the Treatment follows the Continuity. The Continuity is the " breaking down " of the Final Treatment into actual Shots, expressing the movement of the camera and describing the various devices to deliver the action before the camera's eye. In addition, the job of continuity-writing includes the necessity of holding the story to the right track, keeping the threads together, and the tempo swift and smooth. This, in addition to writing the latest in camera tricks and technical methods of " splicing " the story, makes continuity-writing a very specialized form of screen writing, and an important branch of Scenario work.

There are specialists in this, just as there are in Adaptations, Dialogue, Screen Plays, Gags, and Treatments. Bess Meredyth is the highest-paid continuity-writer in the world ; just as famous are Frances Marion, who writes original screen stories such as *Emma* and *The Champ*, and Harry

Hervery, who was responsible for *Devil and the Deep* and *Shanghai Express*.

Nearly all scenario writers of to-day have been in the film world for years. Some of the most famous are S. J. Perelman, Howard Estabrook, Grovet Jones, Ernest Vadja, Richard Schayer, Tim Whelan, George Marion Junior, and Sam Mintz. Watch for their names on the credit titles next time you go to a cinema.

When the Continuity-writer has finished his share of making the script, the work is completed and the finished product is called a Scenario. The average scenario has about five hundred separate Shots—that is, five hundred separate scenes that are all filmed from different angles. Watching the screen, one is not conscious of all these changes, but they are occurring all the time. Just when a Shot should be changed or a certain angle used, is a matter of common sense and knowledge of film technique, acquired only by long experience.

For example, when Mr. Stan Laurel slips up and falls into a nice big custard pie, we should use a medium long shot as he falls into the pie and then a close-up of him after he has fallen into it—to get his re-action. This would appear in the scenario as a separate shot.

Let us take a few scenes from the Radio picture, *The Lost Squadron*. It is an excellent example, containing much of both dialogue and action—i.e., sound and camera work. It is the story of a thrill-mad motion picture director (played by Erich Von Stroheim). The scene described in this excerpt from the script is one in which the stunt-mad director watches unmoved as one of his pilots whirls into a spin that means a real crash instead of a faked one. The director, concentrated wholly upon his desire for thrills, cold-bloodedly orders the scene to be filmed, caring nothing for the pilot's peril. Richard Dix, as Gibson, the pilot, is in the 'plane that is out of control. This is how the scenario reads :

**Scene 37. Sequence E. Long Shot. Exterior. Aerodrome Day.**

Gibson is in the 'plane. The 'plane spinning dizzily towards the ground.

**Scene 38. Medium Long Shot. Exterior. Aerodrome Day.**

Von Furst (Erich Von Stroheim) is near the cameras in the scene. The cameramen watch the 'plane anxiously, and look at the director. Von Furst removes his coat as he watches Gibson.

Sound of Gibson's 'plane heard off screen.

Von :
Keep up the action—never mind the 'plane. Let him crash !

Here in the scenario we get a shot of the aeroplane ; then the people's re-action below, when they realize that the plane is out of control ; and then the stunt-mad director giving orders for the continuation of the scene. In the Scenario, as quoted, the scenes are numbered and the Sequence given.

The word Exterior denotes that the Shot is taken in the open ; the word Day is used to denote the time the episode is taking place. If it were evening the word Night would be substituted and the lighting altered. Some American scenario-writers spell night " nite ! "

Later *The Lost Squadron* Scenario, continuing the same incident, reads

**Scene 46. Exterior. Santa Monica Day. Medium Close Shot.**

Gibson in the 'plane. The 'plane diving towards the sea.

**Scene 47. Exterior. Santa Monica Day. Medium Long Shot.**

The 'plane crashes into the sea.

**Scene 48. Exterior. Santa Monica Day. A Car. Medium Long Shot.**

The Pest (Dorothy Jordan) in the car as she sees the 'plane crash into the water, and reacts horrified.

**Scene 49. Exterior. Santa Monica Ocean Day. Medium Long Shot.**

A speed boat rushing to the rescue, the camera pans right with it as it skims along the water.

Sound : Boat's syren.

**Scene 50. Exterior. Santa Monica Ocean Day. Medium Shot.**

Gibson crawls from the wrecked 'plane.

Thus, in the scenario, there is quick movement and the necessary breaking-up of the scenes to get the story over. The various terms, such as medium long shot, are used to denote the distance from the camera. When a camera follows a moving object by swivelling sideways or up or down, it is called Panning. When the camera itself moves, it is known as Trucking or Tracking.

An example of the Fade Out or the end of a Sequence is given in the scenario of *Mata Hari*, M.G.M.'s Greta Garbo—Ramon Navarro film. It reads :

**Shot 44. Sequence H. Interior Court Day. Medium Close Shot.**

Mata Hari (Greta Garbo) seated in the prisoner's dock. Caron beside her, in the dock below. The Prosecuting Attorney's voice heard off screen.

Prosecuting Attorney (off) : And you shot him in an attempt to save yourself. But it has not saved you, Mata Hari ! You stand proven an enemy of France !

Mata Hari listens calmly to these words, but she hears their meaning as we

FADE OUT.

Thus the episode is brought to a close when the High Spot has been reached.

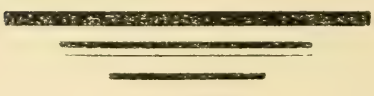
Most scenarios are written with the action and directions on the left, and the dialogue and the sound effects on the right, although another method is to place the dialogue in the centre of the page. Sound effects are usually written in when there is a special meaning or significance for their being there. The ordinary sound effects are taken for granted these days. This point is instanced in the excerpt from *The Lost Squadron* above.

Now suppose you had an idea for a screen story. How should you go about it ?

First of all study the medium. Watch the pictures at your cinema carefully. Try to visualize your own story on the screen. Be hard on yourself and eliminate all uninteresting material. If you think you have an original plot write it simply as a short story. Do not try putting close-ups and so on into it yet. Write the story simply and straightforwardly. If you feel capable, write it in a Treatment form—that is, putting in the Sequences and indicating the method in which you think the story should be played for the films. It is usually too difficult to write the story in full scenario form at first. Besides, producers prefer to read a Synopsis or Treatment before going into the advanced stages of Continuity and scenario work.

Should the story be accepted, it would then go to a competent screen writer for alteration and for Continuity work. He would work with the director on this, and later the art director and the cameraman would be consulted about " sets," " shots," camera angles, and other such technicalities that help to give a picture the right atmosphere and production polish. Should you yourself continue to work on the Treatment, you would endeavour to give it snap and speed, and you should remember that every shot of your scenario should mean something. There is no room for waste in film writing.

In short, the best way to learn to write for the screen is by easy stages. Write your short story first. Then practise putting it into the barest outline ; then adapt it ; then give it a screen Treatment. You would be well advised not to try writing Continuity and screen angles. These are the work of experts. But, lest one day you should wish to be such an expert, always watch the pictures for the latest in tricks. Notice when they use a close-up and when they use a long shot. Try to " think in terms of pictures," and, who knows?—to-morrow you may be writing screen stories like *The Champ* or adaptations like *The Calendar* or *Grand Hotel.*



II

# CASTING

*The next phase. Most trying of all film jobs; the casting director's task fully explained.*

by NATHALIE BUCKNALL

DURING the assembling of the cast for Ramon Novarro's *Son of India*, the producer, Director Jacques Feyder, Novarro, and the others who were gathered "in conference," were faced with one rôle that it seemed impossible to fill. While Feyder was new to Hollywood, the others felt that they knew everyone who had ever appeared on the screen—and they could think of no one.

The rôle was of an Hindu ascetic, one of the most important parts in the picture. He must look the part physically without too obvious a make-up. He must have a recognizably spiritual quality to his face, manner and voice. He must look very frail, but must be actually physically strong. And, above all, he must have had both stage and screen experience. For the rôle was extremely important and he would be called upon to express subtle nuances in both pantomime and with spoken word.

So desperate did the situation become that there was some talk of rewriting the rôle to make it less exacting. Before doing this, however, one of the casting directors was called in as a final resort.

On the spot, and from memory, he gave them the name of the very man they wanted (Nigel de Brulier, famous for his "Richelieu" in Douglas Fairbanks' *The Three Musketeers*) *though that actor had not appeared in a single picture in the last five years!*

And the average casting director in the average studio performs a feat comparable to that about one hundred times a day! Instantly, from memory, he can give you the names of two thousand people, physical descriptions of each and at least two pictures in which each has appeared! If he could not—he would not hold his job!

That is no exaggeration. Though he has a most extensive filing system, listing some ten to fifteen thousand persons available for work in pictures, the pressure and speed required are such that it would take him at least a week to do a day's work if he should consult his files for each request.

In the first place, the calls are not spread evenly through the day. Usually, a director does not know until the late afternoon what his requirements will be for the next day's work. The great majority of the calls, therefore, bunch themselves in the last hours of the day.

At a quarter to five, let us say, an assistant-director will telephone that such-and-such a director expects to reach the accident sequence tomorrow, and will require: "Fifty 'walk-throughs,' New York slums, hot

afternoon"; "policeman, big Irishman, good-natured and able to get a laugh"; "toothless hag to shake fist at car"; "a couple of Italian and Jewish vendor types"; "ambulance doctor, young student type, keen, scientific, good actor, and able to speak lines."

Except for the fifty "walk-throughs," who will simply pass back and forth through the background and who must be well mixed in age and type, the casting director must suggest, from memory, at least two people (in case one is working at another studio) for each of the other parts. And, in addition to giving a short physical description of each one, he is expected to name two or more pictures in which this actor has appeared, so that the assistant-director can refresh his memory.

In other words, the casting director is supposed to present his wares in such a manner that the assistant can approve or veto each one in the course of that one telephone conversation!

And many times, of course, the requests are far more difficult than that. Quite apart from the "freak" calls for snake-charmers, human skeletons, bearded ladies, men who can imitate a coyote, yodellers, "man with experience as hind legs of imitation lion," and so on, there are everyday requests for particularly mixed groups for ballroom scenes, where each one of the actors or actresses will have to speak a line or do a bit of "business"; or a typical group of soldiers, who can drill and know the manual of arms; or aviators, horsemen, chauffeurs, barbers, swimmers, and the like.

Calls that are by no means in the "freak" class, but everyday occurrences, include such unexpected requests as: "A pretty blonde with a high baby voice who can get a laugh"; "a cross-eyed woman, must be six feet tall"; "an ex-convict, who knows how to sing"; "a tall brunette, good at polo"; "big, mild-mannered man with a squeaky voice"; "female impersonator, experienced at parachute jumping"—and so on, through an endless list, each one of which seems almost impossible at first glance.

Yet—except for the instant placing of the individual in the memory—it is really not quite as difficult as it might appear. For it veritably seems that every condition and class of person has come to Hollywood with the fond dream of making a success in pictures. Nor is it only the beautiful who are hopeful. The moral that can be read from the success of such players as Polly Moran and the late Louis Wolheim has not been wasted. There is, therefore, a tremendous reservoir of assorted humanity from which the casting director can choose almost any conceivable type he wants.

He is the liaison between the outside world of aspirants and the inside world of studio requirements. As such, he is often looked upon as a miracle-worker. If only one can "get on the good side of him," as the saying is, is he not in a position to clear one's road to stardom and electric lights?

He is not!

And therein lies the greatest hardship of his work. He is in the position of a famine-relief worker who has food for thousands where millions are in want. But for drastic restrictions brought about by the studios themselves, there would be in Hollywood something between half a million

and a million hopeful actors continually struggling for seven hundred jobs! As it is, with only one applicant in twenty registered by the Central Casting Bureau (a sort of "clearing house" of humanity, maintained jointly by all the studios), there are seventeen thousand people for those seven hundred jobs.

Admittedly, times are worse now than they have ever been. But even in the "boom" year of 1929, only five hundred and forty-five of those seventeen thousand extras averaged one day or more of work a week. Which means that if they had to depend on their movie income they would have to live on a weekly wage of less than two pounds—pitifully inadequate in such a high-priced city as Hollywood.

And they are the fortunate three per cent! The aristocrats of the profession! Of the remaining sixteen thousand five hundred, some work as infrequently as once or twice a year!

In normal times, that is.

In 1931, for which the latest statistics are available, it was even worse. Only four hundred and one persons averaged two days' work a week or more. And of these, only one hundred and fifty-five doubled the one-day ration, only fifty-five made three days a week, seven worked four, and only *one* achieved the full five-day week which most of labour looks forward to as an ideal *minimum!*

### Competition

Nor is this the full tale of woe, from the standpoint of the "regular." For in the last year many "outsiders" have taken up the scramble for the stray crumbs from the movie banquet. These, usually, fall into one of two major classes. Paupers, whose cases are pressed by one or other of the charitable organizations of the city; and unemployed studio technicians, who must be kept alive somehow until such time as they are needed again in their regular positions. In most studios, these last are given first preference for all work that does not require actual acting ability.

With such conditions, it is obvious that the pressure brought to bear on a casting director to show favouritism is tremendous. Yet he is not in a position to do so. The actual choice is almost invariably made by the director or his assistant. Except in the case of those who simply walk through the background, the casting department has little leeway.

Yet the competition for even these, the meanest of all jobs in picture work, is incredibly keen.

The average casting department receives more than a hundred letters a day—begging, threatening, and pleading for work. One will tell a heart-rending tale (perhaps true, perhaps not) of a mother on her deathbed who could be saved by some operation. Another will argue that he cannot answer calls when needed if he does not get enough work to buy new tyres for his automobile. Another will recall the time when he was an assistant-director and did a favour for the casting man. Many of the arguments and pleas are extremely ingenious, some are amusing—and not a few are tragic. And the hardest part of all for the human being who holds the job is the fact that he knows almost all these people personally!

There is also, of course, a reverse side of the same shield. Accusations

of favouritism are as numerous as pleas for it; and fully as extreme in the lengths to which they will go. One studio casting department was raided by government agents recently as the suspected headquarters of a narcotic smuggling ring! When the suspicion was discovered to be utterly unfounded, further investigation revealed that the charge had been made by a disgruntled extra who felt that he had been badly treated.

There are times, almost, when a casting director is almost in danger of losing his life!

Yes, there is a seamy side to Hollywood, and no one deplores it more, nor fights more strongly to eradicate it than those who are in authority.

### Cross Section of Humanity.

But to return to the more usual work of this department. It is a fascinating pastime to run through the files. One gets, as it were, a cross-section of the whole of humanity, unexpected glimpses of human characteristics, filed away on cards like so many items in a merchant's stock.

Of the five thousand extras who work most frequently, eighty per cent belong to one or other of forty-two major groupings, which are as follows: Dress Men (those who can furnish their own clothes for almost anything but actual "costume" pictures), Juveniles, Bell Boys, Bald Men, Comics, Police, Collegians, Butlers, Freaks, Tall Men, Short Men, Fat Men, "Stunt" Men (who will do anything from parachute jumping to running through a burning building), Horsemen, "Beards" (a classification that is self-explanatory), Narcotic Addicts, Military Men, Character Men (men with distinctive individuality), Ruffians, Judges, Dress Women, Pretty Girls, Ugly Girls, Stenographers, Tall Women, Short Women, Fat Women, Women Comics, Hags, Underworld Women, Stunt Women, Maids, Character Women, Horsewomen, Dowagers, Negroes, Hawaiians, Orientals, Latins, Nordics and Slavs.

Each of these classes is divided into sub-classes, such as: "Pretty Girl—blue-eyed blonde"; and each card carries information regarding name, address, telephone, weekly wage, age, height, appearance, eyes, carriage, wardrobe, experience, pictures worked in, colouring, special abilities (such as riding or swimming), and photographs (*See plate* 62).

But the most interesting items of all are the comments that are sometimes added. Under "Beards," for instance, we come upon the card of "W. Norman—beard grows very fast, can develop a heavy stubble overnight." Under "Character Woman," Mary Gordon is tagged as "*very Scotch*." Mildred Hardy, fifty, five feet seven inches, weight eleven stone eight pounds, is listed as an excellent "mother or landlady." Emmet Bock is an expert as a "drunkard"; Alex Melesh as a "bald Russian waiter"; and Jimmy Phillips has been most successful as a "thief." After Tom Kerrigan's name appears the one significant word "bumps," which means that Mr. Kerrigan is gifted with the ability to take rough falls without getting hurt.

One could spend not hours, but days, going through one of these files, and could find a fresh interest to the last.

It is not so surprising, after all, that a movie studio is able to get any kind of person it wants for any part. With a "cross-section of the

world " to draw from, they should not experience difficulties until they attempt to make a story laid in Mars. But even then something will be invented ; some mechanical, robot-like creature, as was done during the filming of the *Mysterious Island* by M.G.M., when the casting director had to produce (or invent) under-water creatures, and when it was done by having all available dwarfs wear marvellously constructed, fantastic rubber garments, with curiously shaped helmets. They certainly looked the part of strange, lilliputian, under-sea inhabitants. Isn't it said that " necessity is the mother of invention " ?

But, in addition to actors, the casting director is often called upon to furnish other people needed in one way or another for picture-making. Except for the regular employees in the regular departments, most of the people required for any purpose are secured through the casting office. A motor-cycle policeman may be needed, for instance, to hold back the spectators who invariably gather around while a company is " on location." Or, again, a call was made for " thirty experienced cowboys and packers " to act in that capacity with the company that planned to penetrate the Grand Canyon on horseback. Or, instead of human beings, the call may be for animals or birds.

One of the standard needs is for people resembling some star in general physical build to " double " for him in dangerous scenes. When one remembers that in one picture the star may have to jump from an aeroplane, in the next fall off a horse, and in the third swim for shore from a capsized boat, it is readily seen that several such doubles may be needed for each star. It is the duty of the casting office to have always on hand at least one who knows how to " lick " any situation that a writer can imagine. The reason for " doubles," incidentally, is not because of any cowardice on the part of the featured players. In the old days, many stars insisted that they play all scenes themselves. The resultant time spent in hospitals, however, was too costly, and the studios put an end to it. Nowadays, you can be pretty sure that a " double " plays any really dangerous scene, regardless of any publicity to the contrary.

All in all, a casting director must be a sort of miner of human beings. He must be able to " dig up " an actor to fill any part that is within the realm of imagination. And, most important of all, according to his own testimony, is the " psychological " aspect of the work. For it is not enough simply to get the almost impossible human being to whom has been given the added ability to act. You must be sure that he is temperamentally fitted to work well with the particular director and assistant to whom he will be assigned. Many actors will give fine work for one director, mediocre for another, and downright bad for a third. A steady-going, dependable actor will not go well, for instance, with a director who is known to go "off the handle." A highly-strung, brilliant actress, on the other hand, is quite apt to have a fit of temperament if she is assigned to a director of a more phlegmatic turn. In no instance is it the fault of any of them. But in every instance it keeps the casting director busy.

III

# FILM DIRECTING

*Direction—the be-all (and end-all sometimes) of film production. One of the most famous directors writes on his work, which has reached considerable success in Paramount productions.*

## by ERNST LUBITSCH

I AM constantly asked: "How do you decide on those touches that stamp a film? Do you think of them as you go along? Do the players sometimes insert them? Or are they all decided before the production is started?"

When I have answered and settled those little problems I shall have given you a very good idea of my side of this wonderful business of making pictures.

For it is a wonderful business; a fascinating, romantic profession that becomes more and more intriguing with each film.

Always one must be thinking of fresh ideas; new ways to keep an audience interested; different methods of conveying a meaning to them. In the Maurice Chevalier picture *One Hour With You*, I allowed Maurice to take the audience into his confidence, by facing them and, in a typical Chevalier manner, blandly ask what he shall do next! At the beginning of the film, too, he tells the audience that, contrary to their belief, he really is married. There you get a different touch that all directors strive to insert into their films.

How is that "different" touch found?

I am given a story. Let us say, for example, as I have already mentioned Chevalier, that it is to have Maurice and Jeanette MacDonald as the stars. With this fact before me and being in possession of the main theme of the story, I practically lock myself away from the rest of the world, with my script writer and technical staff. For two or three months we will pore over the work. Every detail is worked out. Perhaps for days I think round a particular scene. Nothing is decided hastily. After a good deal of anxiety and thought, someone perhaps hits on a happy solution. We believe we are ready for further development.

The very next week I may visualize quite differently the way that scene should be done. Back we go, retracing our steps, scrapping ideas and whole scenes, if necessary, just to fit in with this new angle. Gradually the whole production is built up. In my mind's eye I can see exactly how that film will appear on the screen. I may revolve an idea round my mind for days, thinking it out first this way and then that. Would a song be

better inserted in such and such a place ? Is it likely to hold up the action if it is put in ?

Here is why it is essential to view the film as a whole before starting on production. The story is divided into many little scenes—each photographed separately. It is possible that scene 40 may be the first to be " shot." The 39 earlier scenes may even be kept until the very end before the camera records them. Thus, one's mind's eye must have a very clear view of the whole production if one is to tackle the problems connected with it.

Why are scenes " shot " out of order ? There can be a variety of reasons. The players needed for these scenes may be engaged on another picture, they may be ill. There may be scenes that are needed away from the studio altogether ; there may have been a hitch in the construction of the set through some unavoidable mishap. All sorts of accidents or delays may arise to throw the best laid plans temporarily out of gear. And all the time there is a schedule laid down which strictly limits the time allowed for the whole of the shooting. So it is that the scenes are made in what looks like the most haphazard order.

How vital it is, then, for every scene, every action, to be detailed down to the very last raising of an eyelid. If I were to go into the studio with only a hazy idea of how I was going to treat the subject, muddle and chaos would result. At least it would in my case, although different directors have different ways of working.

Sometimes, of course, even after months of labour and careful preparation, a sudden flash of inspiration when the story has started may alter things a little. It would be foolish, in these circumstances, to adhere rigidly to the fixed schedule of the story. One must have a rather " elastic " mind ; be able to see how this new idea is going to affect the rest of the production. Few producers would be thanked by their companies, for instance, if, after the film was half-way through, a completely different complexion were put on the story through a flash of inspiration, and all the film was scrapped, for work to start again on the new way.

### The Importance of Thoroughness

That is why I stress the importance of thoroughness. That is why I do insist on my players knowing their scenes several days before they are " shot." It is useless to expect an artiste to come on the set, give him his scene, push him in a corner to " run it over," and then imagine that he will act it as it should be acted. An artiste must be given time to know every word perfectly ; to understand exactly what he has to do, and to have a chance to " get into the skin of the part." In some films you may have noticed a disjointed effect. They fail to reproduce the harmonious whole that all of us strive to obtain.

A film should appear, when it is completed, to have been " shot " from beginning to end in one complete piece. That, as you will understand, can seldom be achieved in fact ; but careful preparation can give the impression of a complete whole. It would be useless for me to begin shooting on scene 35, for instance, following scene 67, if I had not a complete idea in my mind of what I wanted. Preparation, then, is everything.

That is why I spend so long on the preparation of a story and, once I have begun " shooting," am able to get that completed in eight weeks or less.

What so many people forget when they criticize the work of a film director is that he has to cater for varying tastes, all over the world. When a play is produced on the New York stage, for instance, the producer can stress certain points, introduce definite " business " which he knows will appeal to the New York audience. If he were to produce the same play in London, he might change his method drastically, because he knows that London would appreciate certain situations that a New York audience would miss ; and vice versa. Imagine, then, the enormous difficulties that face a film maker. He has to produce a screen play that will appeal, not only to New York and London, but also to the Middle West towns of America, the Irish and Scottish peasants, the Australian sheep farmer and the South African business man. This will give you some slight idea of the difficulties with which a film director has to contend and why so much time and thought are necessary if a worldwide reputation is to be secured.

Sometimes, of course, scenes are made twice for different countries. I can give you an example of this. In *The Smiling Lieutenant*, I had all those scenes where the word " lieutenant " was pronounced " lootenant " done again for Britain, with the players saying " leftenant." That was a definite case where it was impossible to cater for both countries with the one picture. American people would have been shocked to have heard " leftenant." Britons would have laughed at " lootenant."

# IV

# ART DIRECTION

*An account of some of the innumerable problems which confront the man responsible for the building of film "sets"; contributed by the well-known Art Director who has worked at the A.S.F.I. studios at Wembley.*

## by O. F. WERNDORFF

MUCH of your entertainment in the cinema depends on the work of the Art Director. I always think of art directors that the less you hear about them the better they are. Good art direction must give you the atmosphere of the picture without being too noticeable. The best "sets," in my experience, are those which you forget as soon as the film is over and the lights go up again in the theatre. The first essential in the film is the action of the characters. The art director's job is to provide them with a background—and a background it should remain at all costs.

But have you ever thought of the man who provides you with all the realities and unrealities that you see on the screen, quite apart from the acting and dialogue? Have you ever thought of the almost unlimited imagination and experience of life which he must possess?

He must be as much at home in the luxurious palaces of the rich as in the bare and squalid houses of the slum dwellers. He has to design and build the glades and woods of the fairies as well as settings in old and forgotten periods, their furniture and their dresses. He has to create the background and the general atmosphere of modern industry, with all its machinery; and the complicated apparatus of the present and even the future, whenever author and director demand such scenes for the story and action of a picture.

All this is his business, and all this knowledge can be obtained by study. But there lies the difficulty. Film-making is a quick business and involves doing the best possible in the shortest possible time. In most cases, the art director is faced with the problem of inventing, designing, and building his sets overnight, spending a minimum of both time and money.

Of course, most difficulties, although apparently insuperable at first, are eventually overcome by much brain work, and after heart-breaking arguments with the producer, the director, and dozens of other collaborators.

There is one collaborator whom it is impossible to "get round." Pitiless, hard to please, ever critical, possessed of an eye clearer and sharper than that of any human being, the camera is the task-master for which the art director has to work. Hundreds of optical and physical principles of the camera have to be taken into consideration and everything must be arranged so that, on the screen, every detail shall look as if seen through human eyes.

Now, the human eye is even more wonderful and complicated an optical instrument than the lens of the camera. For example, if you enter a room and glance round it, you immediately, though subconsciously, get a full impression of its character. If you fix your eye on one point you never lose consciousness of the general surroundings. This is due to the construction of your eye and the speed of the process of "seeing."

The eye of the camera is different.

It gives you only the picture of things in its exact range and optical angle, within rigid bounds of height and width. It is here that the art director's work comes in.

There is no use for him to build super-realistic sets, with marble fireplaces and plates of real gold on the table, if he forgets even for a moment their relative photographic value in the special shot for which he is designing. Money could be saved in many productions if only producers and directors would not " go on the floor " until they had listened to the opinion of the art director, with his experience and artistically-trained eyes.

The basis of all film work is photography, and photography means—" writing with light." Therefore, the art director has to design and to build with light and for light. Every alteration of position of objects in the background, as well as the foreground, can entirely alter the whole effect of a scene in perspective. The angle chosen to photograph a piece of furniture, a room, or a person decides the character of the picture on the screen.

By altering the lines or the lighting of a scene, or even its colour, you emphasize or detract from its importance in the sequence and in the whole story.

So long as the art director remembers that the character of an interior and its furniture, the line of trees or hills in a scene, or even the design of a single vase or ornament may help to create the mood sought after in any particular picture, his problems are almost solved and he will achieve his duty. There are tricks involving models, back projection, and hundreds of other special jobs which he must study, all of them highly specialized and technical.

But you will have gathered, perhaps, from my general remarks, what I meant by saying that it is the sets of which you were never aware which are really the best. The art director's task is to prepare good " sets " for his picture ; but his greatest reward is when an audience does not take particular notice of them and, most of all, when his artifice appears to them most like the real thing. He knows then that he has been successful in reproducing *background* and nothing more.

# V CAMERA WORK

*The best photography is admitted to come from Germany. Here one of the most original German camera-men who in 1932 came to Britain to photograph Gloria Swanson's first British film, "Perfect Understanding," outlines the work he does.*

## by CURT COURANT

I WONDER how much the cinema public realizes what is contributed to its enjoyment by the work of the cameraman. They probably do not even notice his name when it flashes on the screen at the beginning of the film; they do not, as a rule, talk about him, as they do about the stars of the picture; certainly they know little about his work.

Yet the cameraman is really responsible for the technical perfection of the film, as well as the artistic result or final form. The cameraman, if he is not an artist, can ruin the work of the most artistic director in the world. Stars, scenery, and story can be made or marred by him.

Consider the cameraman as an artist. Try to compare his task with that of a painter or an etcher. The painter has his colours, his canvases of varying grain, his brushes of different sizes. He can put down at a moment's notice, *without restriction*, all that he may see or feel. The etcher does the same with his steel pen and his copper plate.

But the cameraman works with a box of wheels and sprockets, an optical lens, and strips of celluloid coated with chemicals. The devices of colour are denied him, save rarely; and he cannot, like the painter, take palette knife or turpentine and make corrections in his work. Once he has pronounced the inexorable word "Ready!" and his camera has begun to turn, he has committed himself, for better or for worse, to the lighting, the grouping, the angles and movements which he has arranged; and the results of his artistry—or lack of it—will appear, unalterably, in the picture. I need hardly emphasize the significance of this little word "ready," nor its power in justifying or wasting the huge expenditure on films, in setting, dressing, and salaries.

Since the change-over to talkies, the cameraman's task has become harder. Sound must be carefully considered in its relation to camera work, and great care must be taken that sound and action are properly blended. Acoustic difficulties often necessitate the shooting of scenes in the studio, when for ideal reproduction exteriors would have been desirable. In such instances the cameraman has to reproduce as best he can the light of Nature, whether it be moonlight, sunshine, or grey haze. This he must do in such a way that the film-goer shall never suspect that the scene is not an actual exterior. Outdoor night-scenes, for instance, are almost invariably shot inside the studio, since the lighting and recording of such scenes in the open air is next to impossible.

The cameraman, too, is the deviser of tricks and technique, whereby shipwrecks, train-smashes, aeroplane, and motor-car accidents, fire, flood, and earthquake may be reproduced, in miniature or by artifice, and yet give an atmosphere of reality. Film stars are too valuable to risk their necks in dare-devil falls and climbs; and so it falls to the lot of the cameraman to reproduce this hair-breadth escape, or that miraculous rescue, with the minimum of risk for the actor, and the maximum effect for the film.

bearing in mind the fact that the public must never be allowed to suspect trickery.

Your good cameraman makes himself expert in all branches of his craft. He must know how to build up and photograph interiors; he must have a broad sense of "landscape"; he must specialize in showing lovely woman even lovelier than she is. He must be constantly improving his methods of lighting for all these different types of photography, and bettering his methods of make-up and shading for the men and women whose faces form so large a part of his finished work.

Have you noticed the tremendous diversity of scene and subject contained in any one evening's entertainment at your local cinema? There will be in one film views of a beautiful countryside, dreaming portraits of some famous star, the shaded lamp glowing softly on her upturned face, lighting the wistful appeal of her features as she awaits, maybe, the coming of some handsome hero—for whose manly colouring and hard skin an entirely different lighting and make-up-system has to be thought out by some hard-working c a m e r a m a n? Notice how cunningly the lighting of the boudoir-scene is contrasted with the love-scene on the terrace, or "matched up" with that little moment in my lady's ante-room!

There are a hundred-and-one different little "special jobs" which the cameraman must master. The proper lighting and photography of manuscripts, letters, and so on, for instance, is quite an art in itself. Or perhaps a close-up has to be made of a handshake, a gracefully-turned ankle, or the face of a watch; dozens of such little "bits" appear in films, and, if badly done, can look absurdly harsh and unnecessary.

His technical knowledge must be comprehensive enough to enable him, by moving his camera slightly, to enhance that star's height, to make this player appear slimmer; even to alter the colour of their eyes.

The director of a film certainly is in charge of its production. He conceives this, that, and the other scene; he rehearses the players in their movements and their lines. The art director builds glorious settings at his bidding. But he must lean most of all on the skill of his cameraman, for is he not, after all, making motion *pictures?*

It would take a book to describe all the various branches of camera-art as applied in the film studio. But bear in mind always that the cameraman, in order to please your eye, has carried consistently in his head questions of lighting, make-up, position, action, decoration, and distance. His work must never be for himself, in order to test some pet theory or wildcat scheme; he must always work for the best results possible with the material which the film itself gives him. He seldom figures in the headlines. His personal successes are seldom recognized by the public. He is just the man behind the camera; technical expert, craftsman, and artist.

PLATE 53 *Twickenham*

IVOR NOVELLO and ELIZABETH ALLAN in *The Lodger*.

PLATE 54 *M.G.M*

JACKIE COOPER.

PLATE 55

*Radio*

MITZI GREEN.

PLATE 56 *F.N.*

DOUGLAS FAIRBANKS, Jnr.

# VI

# SOUND RECORDING

*The supervisor of the sound recording at the Radio Studio, Hollywood, relates a few of the eccentricities of friend "mike."*

## by J. V. MARESCA

THE recording of sound has developed in many interesting ways, since that memorable night in 1926, when the Warner Brothers exhibited a sound-picture (in which the Metropolitan tenor, Martinelli, sang the popular "Vesti la Giubba," from *Pagliacci*), and decided to invest their tottering capital in talking pictures (a decision which enabled them later to put aside a trust fund for themselves of more than £3,000,000). The immediate success of Vitaphone pictures caused all the studios to throw over their production plans for the year and plunge into the business of making talking pictures. Large sums were spent. Hollywood was turned upside down with excitement. Some directors and stars failed to "click" in this new medium of expression, while others suddenly shot up to new heights.

The first results were poor. When the excitement had abated somewhat and the first pictures had gone forth to mumble their way through the theatres, studios settled down to the business of perfecting the sound devices with the result that, in a well-equipped theatre to-day, a properly recorded picture comes very close to the illusion that is desired.

The first sound tracks were made on wax records, just as in the manufacture of gramophone records. Copies could be made and shipped with the film, the theatre operator placing the disc on a turn-table that turned at a speed in proper ratio to the machine projecting the film. This was found to be unsatisfactory. Records became worn and voices were *foggy* and unintelligible. Also, there were difficulties in keeping the picture in synchronization with the sound. On the screen you sometimes saw a character open his mouth, but the words came a few seconds early or late, spoiling the effect. Now, however, pictures made with the new method do not get "out of sync," as we call it in the studios.

Following the wax record method came sound-on-film. It was found that sound waves could be photographed right on the edge of the film. This led to further complications. Room had to be made on the film for the sound track. This made the picture smaller. The size of the picture aperture and screen had to be changed. And when a sound-on-film picture appeared at a theatre where this had not been done, there was an ugly white margin at one side, not to mention a good view of the sound track running alongside the picture, looking like a very irregular Jacob's ladder. Then, to make matters worse, many theatres had only disc-record equipment and couldn't play the other pictures. All this led to changes in equipment in both theatre and studio, until the present method was reached.

Let us follow the recording of a talking-picture from the beginning. While the studios still use different systems, they are now nearly enough alike to be used in any theatre. R.K.O. studios uses what is known as the Photophone system, developed by the Radio Corporation of America, which is the system we shall follow here.

The camera is set up; the micro-

phone, similar to the type used in broadcasting, is suspended from a long crane just out of the picture; the director places his people and the inevitable " Quiet, please ! " is called.

In a soundproof booth the " mixer " watches through a window. Before him is a row of dials and meters. As the sound is picked up by the microphone it is sent through the mixing-booth as a fluctuating electric current, while the " mixer " studies its quality and strength. In this booth the current is amplified 1,000,000 times, so that it will record more clearly in the recording room. The " mixer " is in constant communication with the man at the microphone, and lets him know at once if the " mike " is not picking up the sound properly.

The recording room is in some out-of-the-way corner of the sound stage. Here, over a loudspeaker, you can hear every whisper on the stage outside. And here a very busy young man has numerous things to watch. Before him is the sound recorder, loaded with raw films. This machine is controlled by a motor that turns it at exactly the same speed as the camera on the set. The sound comes over wires from the mixing-booth.

The recorder is, briefly, a machine which transforms the vibrations of electric current—received from the microphone—into a photographic picture of tiny sound waves. This is the picture, known as the " sound track " which I referred to above as being like a " very irregular Jacob's ladder." It is afterwards incorporated with the film and eventually projected with it when the film is screened.

In a phrase, sound is recorded by a photo-electric process

The assistant recordist, who watches over the recording machine, is about the busiest man in the studio during the shooting of a scene. He must see that the mechanism is running smoothly. After each " take "—as the filming of a scene is called—he must select one of a row of ticket punches and punch the number of the scene on the film. This enables the cutter later to match the sound track with the picture of the same number. He must then fill out a report sheet on the recordings that are made. If he fails to do one of these things, trouble is sure to follow. If the machine falters in speed for a moment it will produce what is called a " wow." A wow is a jump in pitch, more noticeable in music than in recording the voice. As this would not be discovered otherwise until after the film has been developed, the speed of the recording machine must be constantly inspected.

The recording of sound on a separate film is one of the features of the Photophone system. When the final prints are made, the sound track and picture negatives are printed compositely on positive film. Similar copies are made and sent forth to the theatres. This dual film method facilitates the development of both picture and sound records.

### Avoiding Echo

Reproduction of sound from the film is accomplished through a reverse photo-electric process to that described above. I do not intend going into the technical details of it more deeply, or I should fill a volume twice this size.

With the wax record system it was customary to run a " playback " of each take. The director heard the scene over a loud-speaker on the set immediately after it was shot. Now, however, it is left to the man in the mixing-booth, whose judgment is accepted. His " okay " signifies that the take sounded right as it passed through his booth. Many other forward steps have been made during the short life of sound-pictures. The ponderous camera booth is no longer used. Instead, a soundproof " blimp " covers the camera mechanism, the noise of which would otherwise be picked up by the sensitive microphone. It is made of cork and sponge rubber, found to be an effective combination to deaden sound.

The making of sound-pictures has been one steady march against trouble. Even the scenery has to be built of different material now. The old hard wallboard materials used to throw back an objectionable echo. Now some of the walls are made of cloth and other dead materials, which absorb sound instead of reflecting it. The arc lights, which spluttered, are electrically filtered in order to silence them.

Paper, under the microphone, must be dampened, otherwise its crackling is picked up like the report of a pistol shot.

When a company goes on location there is even more trouble. Here the exterior sounds cannot always be controlled. All the apparatus used on the sound stage is built in compact form in a large " sound truck." This portable equipment travels far away. Sometimes there is no line near by to furnish electricity, and a gasoline generator has to be used to run the motors which keep the recording and camera machinery going. Automobiles and any noisy machinery have to be silenced when possible, lest they spoil the take. Recently, during the filming of a night scene, men had to fire guns to silence the croaking of frogs near by, before each take.

The wind, however, cannot be stopped, so the microphone must be wrapped in a silk covering to keep out the sound of even the gentlest breeze, which would roar on the sound track. When the sound of wind is wanted, it is made artificially with a machine which is kept at the studio. The real thing doesn't sound right. The improvement of portable equipment has been of great importance to newsreels, where conditions are most unfavourable for recording.

One of the technical joys of sound, however, is that it can be controlled just as easily as heat, water, or electricity. It can be turned on or off, increased or weakened, and stored for future use. The sound-effects libraries of Hollywood contain almost every conceivable sound-effect, from steamboat whistles to hoofbeats. By the process known as " dubbing " (derived from " doubling ") these can be put in the sound track at the desired spot.

This phase of sound—re-recording—is one of the most interesting developments of talking-pictures. For instance, a dancing couple may be photographed as they move about the floor, a travelling microphone following them to pick up their dialogue, while the orchestra that is playing the dance be recorded in another room, if necessary, the following day. As much of the music as is wanted, and as softly as required, can then be superimposed on the sound track of the dancing couple as background for their conversation.

The operator of the re-recording machine can do almost anything with the sound waves as they come through this machine from the original track. A low-pitched voice can be raised to a high, squeaky affair. Booming noises can be eliminated from speech. Whistles, bells, footsteps and shots can be " dubbed " in at will. This is especially convenient for location work, where the actual sounds cannot be picked up alone when wanted.

A love scene, for instance, might be very pretty if birds were to sing at the right moment. But birds cannot be persuaded to sing on demand. So the dialogue is shot on location and the film is returned to the studio, where the re-recording department, following the directions in the script, will put in the desired sounds, whether they be horses galloping, waterfalls, birds, or storms.

The success of talking-pictures has well warranted the expenditure of the millions which have been invested in sound equipment. Although many forward steps have been made since the beginning of talking-pictures, studio sound technicians are still actively engaged in seeking to improve the sound device until the illusion of people speaking on the screen before you will be absolutely perfect.

# VII

# FILM EDITING

*Admitted a master of his particular branch of film making, Otto Ludwig, who worked for a year at the A.R.P. Studios at Ealing, and has also edited American and German films, contributes this study of "cutting."*

## by OTTO LUDWIG

THE highbrows call it "montage." The film executives technically call it "film editing." And the workers in the studios call it "cutting."

It is all the same, whatever you call it. Each term signifies that chapter of a film's history in which it goes into the film editor's hands—very much in the way that meat goes into a sausage machine—and eventually comes out as a finished article, just as the sausage does.

It is a complicated business. The first time I went into a cutting-room I was appalled. But, like most difficult-looking things, it was not so hard to master as I at first thought, and I have now been a film editor for many years—in America first, then in England, and now both in England and on the Continent.

But to the uninitiated my job is rather like a jigsaw puzzle. I have to gain order out of chaos. Thousands of feet of film are handed over to me to be sorted out. The scenes are in no order whatever. I may receive the last scenes first; the beginning of the picture last.

From this medley of film sequences I have to make a coherent story, smoothly-running, interesting, and with correct film technique. By film technique I mean that due consideration must be given to those thousand-and-one items which make all the difference between a good picture and a bad one. Too many close-ups, with faces looming large upon the screen, would be disastrous, and in the same way too many sequences with the stars a long distance from the camera would be just as bad.

Every filmgoer must have experienced those pictures in which long "tracking shots" of a motor-car are shown. A "tracking shot" is one in which the camera is kept on the move—in the case of a car, running parallel with it, or ahead of it, or behind. In other words the camera travels with its subject all the time.

This type of "shot" is apt to make you feel dizzy if you're sitting in a darkened cinema.

It is bad editing. The "tracking shot" should be cut after a few seconds, then a close-up of the car shown for a moment or so. After this, the "tracking shot" can be joined on again. In this way the cinema-goer gains the sensations both of being a spectator and of actually being with the driver of the car, and is given a rest from that sickening sense of vertigo.

Similarly I saw a British film a little while ago in which two or three minutes were wasted while the camera followed a servant girl across a hall, up some stairs, through a door, and right up to the side of her mistress's bed.

It was an unnecessary waste of time. It struck me as being tedious. It would have been quite sufficient to have shown the girl leaving the servants' quarters and immediately switched over to the scene in which she entered the bed-room.

The term "film technique" covers such things as these, as well as a multitude of others. There is the accentuating of action and cutting out of

speech; ensuring a brisk pace which, though really much faster than real life, looks natural on the screen; and balancing the "shots" carefully in order that the chief characters shall be more dominant than those who are not so important.

If you were to come into the editorial sanctum in the middle of a picture's cutting, you would probably wonder how on earth a film is ever completed.

The best way to realize how is to go on to the studio floor when the picture is being made.

"O.K.!" exclaims the director. The camera comes into operation and the microphones spring alive.

Before the actors make any move, a young man jumps from the side of the set with a board in his hand. On this board is marked the name of the picture, the name of the director, and the name of the assistant director. In addition there is a set of figures, which may be like this:

"A. Scene 98. Take 4." *

At the same time the boy will read out the same information for the benefit of the recording apparatus.

Then he skips out of sight of the camera as quickly as possible. At the finish of the scene another boy leaps forward, this one with two pieces of board in his hands, which are clapped together. This denotes that the scene is finished, the noise being sufficient to record this fact.

The former is the number boy; the latter the clapper boy. You never see them on the screen, though they are filmed hundreds of times a week.

## Mysterious Rituals

Visitors to the studios often wonder why these mysterious rituals are performed every time.

Without the clapper boy I'm afraid it would be almost impossible to synchronize the sound with the action, for only by this mark on the film can we tell at which part of the photographed negative the sound negative should be attached. The sound track and the negative are separate, being joined later. As for the number boy, his little board is the clue which makes it possible for us to sort out the scenes. These boys are essential to us in the cutting-room.

"A. Scene 98. Take 4."

A notice such as this obviously explains that this scene is one numbered 98; every scene on the scenario is numbered and the numbers run into thousands. A man walking across a room is one scene. A close-up of him talking is a separate scene entirely.

"A" means that it is "A" camera. Sometimes there are two or three cameras, set at different angles. They are marked "A," "B," "C," etc., and if in the cutting I decide that a certain angle is the most suitable, I know exactly which piece of film to choose.

"Take 4" means that this is the fourth time that this particular scene has been filmed. Each scene is photographed at least three times, generally over the half-a-dozen times, often a dozen times and not infrequently twenty times. I have known a scene to be "shot" as many as thirty-five times before the director has announced his satisfaction.

Something might go wrong with several of the "takes." The star might muff his or her lines. Someone may make an interruption. Perhaps the lighting will be wrong.

Sitting by the side of the director is the script girl. Her job is to report everything that happens, every action, every word of dialogue. If the scene is spoiled, she marks it N.G.

After the film has been developed, it is handed over to me. I am already familiar with the story. There is a script by my side, giving all the scenes. I am also supplied with comments from the script girl. I don't waste my time with those which have been marked N.G.

The scenes are passed over to me as soon as they have been developed. I don't get the whole of the film at once, though in some cases this has been known to happen. A colleague of mine at the Radio studios, where I used to work, recently had 175,000 feet of film suddenly dumped on him, which he was told would have to be reduced to 7,000 feet. The picture was *Bring 'Em Back Alive*, taken entirely in the Malayan jungle and brought back complete. It was a stupendous job editing *that* film!

* See plate 98

As a rule, however, scenes are rushed over to me very soon after they have been " shot." Contrary to usually-accepted ideas, I don't immediately pick up a pair of scissors and begin snipping away at the film there and then.

The film is put through a machine, usually known as the moviola, which is an apparatus for projecting the film on to a small white background under a magnifying glass. It is geared at normal theatre speed but can be slowed down and stopped at will.

Every " take," except those definitely negatived, is studied under this machine. I make what is called a rough cut. Certain scenes must obviously come out. For example, the microphone is often visible and these " shots " must be cut.

Having made the rough cut, the shots that are left are projected on to the screen in the studio private theatre, with one or two officials watching—myself, the director, the cameraman and perhaps the star.

It is a strange experience for the outsider. Perhaps the scene is one showing the star sitting down to answer the telephone.

The scene is shown once. Then a second time, with such a slight difference that it is difficult to distinguish it from the first one. Then a third time, and so on, almost up to the number of " shots " taken—as I have said, perhaps half-a-dozen, perhaps a dozen, perhaps more. Only one or two will have been omitted at this stage.

We have to select from these " shots " the one which we consider the best. The star rarely has a say in the matter and it is left mainly to the film editor and the director to decide.

There are numerous things to be taken into consideration. The lighting; the recording: the camera angles; the acting.

It is an ironical business. The scene which is recorded best of all may be the one which is badly lighted. The one with the best acting is the one in which the recording has slipped up. The one in which the acting and the recording and the photography all come out perfectly may be ruined by the fact that the powerful arc lights have caught a mirror and have reflected a dazzling ray across the scene right in the middle of the " shot."

The only way to get over these difficulties, if the best is wanted, is to do a little bit of juggling with the sound track and try to attach the sound track of one " shot " to the film of another " shot."

### " Re-takes "

Sometimes, however, this cannot be done. It may be that not one of the scenes will be any good after all and the sequence in question will have to be filmed all over again. " Re-takes " are annoying things. I have often known one of the actors to have left the studio altogether. It may be difficult to get him back.

Maurice Chevalier was in New York when it was discovered at the end of one picture that certain scenes would have to be re-made. Engagements made it impossible for him to return for some time. So cameramen, director and other members of the cast who were in those particular sequences had to travel all the way across the continent to New York to re-make the necessary scenes there! The picture was *One Hour With You*.

Once we have selected the best " shot," it is put aside until the other scenes come along. We go through the same process with each sequence, until at last every scene has been filmed and the best " takes " chosen.

Don't think, however, that the picture is completed by then. That's where my job really begins, for the real jig-saw work starts now.

With the assistance of the script, I know in just what sequence each scene should come. This is where the importance of the number boy becomes so obvious. Without that notification at the beginning of each " shot," it would be almost impossible to tabulate the scenes. As it is, each one is clearly numbered.

On the face of it, all I have got to do is to stick together all the scenes from number 1 to number 2,000, or whatever it is.

But things don't work out quite in this way.

To begin with, the picture is far, far too long. A scene that takes three minutes actually to "shoot" has to be cut down to half-a-minute. I have to use my judgment as to which parts of the scene shall be cut. If I cut too much, the scene will appear too jerky. If I don't cut enough, the picture is going to drag and is going to run too long.

Sometimes, I can cut out whole scenes by careful juggling. Take, for example, when two people are introduced. Both say "How do you do!"

In a well-cut film, you never hear this courtesy. It is cut right out. Yet nine hundred and ninety-nine people out of every thousand who watch this scene on the screen will swear that the characters greeted each other with these formal words. It is a case of imagination filling the breach. It is quite sufficient to put in a brief shot of the host making the introduction and you need not even hear him doing this!

Having cut out unnecessary scenes such as this, I next turn to speeding up other scenes. A fight, for example. Every alternate "frame" (each negative is referred to as a "frame") can be cut out. This makes the fight far quicker, and exactly halves the running time.

The picture now at a respectable length, there is still a lot of work left to be done. Many of the sequences can be twisted round entirely. Scene 99 may precede scene 40. Or maybe 40 and 41 will change round.

You have to look at it from a story point of view. Imagine for a moment that a man is sitting at his desk. He is about to be murdered and outside the house is the murderer, awaiting his chance to enter. Is it better to show the murderer first or the man about to be murdered? You have to take into consideration the whole trend of the story before deciding this. It may appear to be a trivial matter; but all these small points make the difference between a successful picture and a failure.

At last, the picture is ready for showing in its completed form; though not its final form.

As a complete film, it is shown time and time again to the director, the executives and the film editor. Perhaps the picture will be re-edited several more times. Certain points in the story may not be quite clear enough. And, although as a general rule it is the story that counts and not the star, there are instances in which the star must be taken into consideration.

If you have a player like Garbo you must stress her part. In a case like this, it is the star that counts more than the story and this is often the reason why big stars are accused of playing in mediocre pictures. The real reason is that the film editor has to play up to the star, a thing which I invariably avoid doing personally, for to my mind the story is the thing.

When the studio people are satisfied with the picture, it is "tried on the dog." This crude expression is one used in the film business to describe the showing of a picture in an ordinary cinema when the audience is not expecting it.

If the audience doesn't like the film (or any of the scenes) then the film editor gets to work once again. On many occasions, re-takes are even necessary. At this stage, it really is difficult to get hold of the cast once again. By this time, many of the players will have gone off elsewhere; many of them to different studios, some of them even to different countries!

If the film passes the audience successfully, it is at last ready for the censor.

Perhaps more trouble! The censor wants this altered and that deleted. Once more the film editor has to use his wits to make the film coherent and easy to watch.

### Heavy Cutting

It is really amazing how much can be cut out of a picture even after it has been cut several times.

Just as an example—though I have no personal interest in this—there was the British serial, *Lloyd of the C.I.D.*, which, after its editing, ran into about a dozen instalments of an average of half an hour each. The picture was generally released. A little while later the film editors had another go at it, and cut it down still more, with the

result that it was re-issued as a single feature lasting one hour, under the title of *The Green Spot Mystery*.

When I first came to England, two already-cut pictures were handed over to me for revision. One was *Never Trouble Trouble*. I cut 1,000 feet out of it. The other was *The W Plan*. I relieved this of 2,500 feet.

It is sometimes quite a heart-breaking business. There is an expression in filmland which is genuinely tragic. It is " the face on the cutting-room floor." It refers to those actors and actresses who are cut right out of pictures. For one reason or another, it is found, after a picture has been completed, that their part is unnecessary. Thus are dreams and hopes felled with one snip of the scissors.

The film editor can do some extraordinary things with those strips of celluloid. He can even re-write the whole story by settling down to change all the scenes around ; which is a lengthy but amusing pastime.

One of the classic stories of filmland is that of the film editor who made a complete film without the hero making a single scene for it. What the cutter did was to dig out all the star's old pictures and from them he obtained sufficient situations to enable him to work this hero into the leading part !

It is by no means unusual to change the stars around after a film has been produced. By careful adjustment, the second lead can be changed into the hero, mainly by cutting short the original hero's scenes and giving fuller length to the sequences played by the second lead.

Sometimes a girl—or a man—will " steal " a picture from the star. Her acting will be so good that she stands out, overshadowing the heroine completely. It is heart-breaking, I know, but unfortunately that girl's part often has to be toned down considerably in the cutting-room for the benefit of the star and the story.

I am happy to say, however, that in instances like this the studio executives, seeing the original negative, almost invariably make up for so cutting down the girl's part by giving her a contract and bigger chances in future pictures.

The film editor's job is certainly an interesting one. It is not merely mechanical ; it is intensely human.

# VIII FILM SHOWING

*The film is complete. Here is a description of the dealings that take place before it finally reaches the screen—by a contributor who was president of the Cinematograph Exhibitors' Association,* 1931-32.

## by REGINALD CROW

LITTLE known to the cinema public, but enormously fascinating, is that side of the industry which deals with the sales and distribution of films. When a film is delivered from the production studios, there follows a spell of feverish activity on the part of the firm (known as the " renters ") who are to handle it.

It has to be determined, first of all, into what category the film falls. It may have had many thousands of pounds spent on it, yet may not be worthy to be labelled as a " super " production ; it may have begun as quite a modest little affair, and yet have turned out so well that it is put across as a picture above the average. The film is seen many times by the firm's executives, but even then they are not always satisfied with their own judgment. So it is " tried on the dog." This means that the production is slipped into a programme in some outlying district. No preliminary boosting is given ; the audience that happens to be at the showing is just lucky. Unheralded this film is put on the screen ; but scattered throughout the theatre, sitting among the audience, are " scouts." Every comment made by the people around them is noted, and in this way some idea of the public's appreciation, or criticism, can be gleaned.

Having decided that the film is a "super," a " programme" (that is on the average level) or a " second feature " production, the trade shows are then held. These take place in each of the large towns, and of late years have assumed proportions undreamed in the past. Some of the evening productions held in London, for instance, develop into events approaching theatrical first nights. Many stories could be told of the use and abuse of what is primarily a private unspooling, made compulsory by the Cinematograph Films Act.

At these trade shows the cinema proprietors (known as the exhibitors) form their opinions on the merits and demerits of the picture. They try to judge if it will suit the particular audiences for whom they cater. A film that would suit, say, a Golders Green audience may be received in stony silence—or worse—at Luton.

Presuming, then, that the film deals with a subject that appears to be generally popular, there follows a tussle to book it. This little battle goes on between the exhibitors in each area — sometimes circuit - owned theatres versus independently-owned cinemas ; sometimes between independents alone. More often, indeed, it is a combination of both.

Cinemas owned by one of the large circuits would appear to stand the best chance of securing the best products. But they are, in many cases, affiliated to a producing concern and have to surrender a large proportion of their " play dates " to their company's own films. It is obvious, therefore, that this allows plenty of opportunity to the independents, and levels matters up considerably ; actually there is a chance for all the larger theatres to get a fair proportion of the " big pictures."

The smaller theatres in large centres

are usually content with "second runs," and often score on that account, the "first run" having served as a wonderful advertising medium. The tussle, therefore, between the "first-run" theatres and cinemas becomes a stern struggle when there is a much-wanted film. Competition is often so keen that the renter has an enormous job to preserve a spirit of equality and maintain his business relations with all his customers. He is eager, of course, to maintain the business rivalry between the bidders, but, at the same time, he has to hold a fair balance, and this is often done by arranging a "split"—i.e. a division of the "big films," between competing cinemas; as there is a large number of renters, this system works fairly well.

Films, as you will realize, are unlike articles of merchandize. It is impossible to buy, or, rather, hire them by the gross or dozen. Each one has to be bargained for and booked separately. The prices paid for the period of exhibition—three days, or a week, as the case may be—are now fixed on a "percentage of the takings" basis. This system came into force with the arrival of the talkies; previously, payment had been on a cash basis only.

Why did the talkies lead to this change? Because neither renter nor exhibitor had any data on which he could fix amounts. So now the bargaining that goes on between renter and exhibitor is to fix the rate of the percentage.

After the trade show, and during the period between that event and the date of the general release (which is usually some three or four months later), it has become customary to have a pre-release run in the West End of London. This serves two purposes. It helps to advertise the film, and also it gives the exhibitor outside London an opportunity to judge what sort of a reception it is given. After all, an audience of cinema-goers is vastly different from an audience consisting of members of the trade and their friends. An exhibitor can therefore get some idea of the way the public receives this film, although he knows full well, of course, that if he has a cinema in a small provincial town, the reaction to the production is likely to be totally different from that of the London audience. Sometimes, of course, provincial audiences do care for the most unexpected productions. That "glorious uncertainty" is one of the great attractions of a film exhibitor's life.

After the bargaining for the film has been completed, there is an enormous amount of work still to be done. The dates of the release have to be decided on; the prints of a film have to be ordered, and the number is governed, of course, by the popularity of the production. For a Janet Gaynor and Charles Farrell film, for instance, there is always a terrific demand, and in consequence there have to be a large number of copies of the film printed. "Bars" are another ticklish problem. Let me explain this. An exhibitor, possibly, has paid a high price for a film which he thinks will make a lot of money. This high price covers protection for him, in that he is guaranteed that the film will not be sold to the owner of another cinema within a certain radius—at least, until he has shown the film.

When these many intricate problems have been satisfactorily solved, and a contract between the parties entered into, there comes a breathing spell. Posters are booked; publicity plans are decided on; all sorts of ideas to ensure the success of the production are thrashed out.

Eventually, a few days before the general release date, the dozens of brand new copies of the film arrive from the printers, ready for distribution to the exhibitor. Each "reel" of film is of one thousand feet or so, and is carefully packed in its own tin. Most feature films run into six to eight thousand feet, and so the separate reel tins are in turn enclosed in a wood and metal "transport case," ready for despatch by road or rail to the various cinemas that have booked the film.

As a general rule, the release date in London is two weeks ahead of that in the country, and, on a popular booking, as many as 150 prints of the film are needed.

# IX

# How a Cinema is Run

*The manager of the Empire Theatre, Leicester Square, London—one of the most luxurious of West End picture houses—describes the hundred and one duties which fall to the lot of one who controls a super-cinema. Duties whose sole aim is your comfort.*

## by H. W. Crull

THE cinema-manager, to most film-goers, is just a man in a dress-suit who stands in the foyer, bowing urbanely to occasional distinguished patrons, or waving an imperious hand to the brass-bound attendant. He looks decorative—but what does he do? The manager is paid to secure the comfort and contentment of his patrons. This means You.

In my own cinema, I am responsible for the comfort and happy entertainment of between 50,000 and 100,000 film-goers every week. In common with most other managers of super-cinemas, I find that it involves working about fourteen hours a day.

Let me describe an average day in the life of the manager of a "super." He arrives at the cinema at 9 a.m., in time to inspect the house thoroughly before the first show. He looks for defective bulbs in the dozens of house-lights which spangle the theatre. He scrutinizes seats, carpets and walls for any sign of slack work by the army of cleaning-men who work from midnight until 5 a.m., or the char-women who follow them at 6.30 a.m. He will be in his place to watch the first show at ten o'clock. He listens carefully to the sound and notes the intensity of the picture-beam. If he detects any fault, he communicates at once with the projection-room. He satisfies himself that the programme is running satisfactorily, the lights are dimming and rising unobtrusively, and that a hundred details are faultless. Then he takes a last look round his gradually-growing audience, and moves off to his office.

There he finds the morning's mail awaiting him. The manager of a "super" receives hundreds of letters from patrons each week. One will suggest a new tune for the organist to play in the interval. Another has left a pair of gloves behind. A third indulges in some fulminating criticism at the expense of the gentleman who smoked an ultra-violent cigar in the next seat to hers last Friday matinee. Many letters contain helpful and constructive suggestions and these the manager always welcomes.

When he has read these and the dozens of business communications which arrive with them, he spends hours until lunch-time dictating the answers, fixing appointments and arranging last-minute details in the day's routine.

A hasty luncheon and the manager is back at his desk. Visitors arrive. First comes the representative of the sign-makers who look after the theatre signs. The manager goes over with him the designs for forthcoming display. Next come representatives from newspaper advertising depart-

ments; for the manager is, in many instances, responsible for the cinema's advertisements in the Press.

New curtains have been designed for the proscenium, and his next visitor brings him samples of material for the great drapes. The cinema-organist wishes to try a new programme of musical numbers and calls at the manager's office to discuss their suitability in relation to the week's programme.

So the afternoon passes. Meanwhile the manager will have found time to watch the progress of his matinee-show, receiving reports from the box office, as to the numbers admitted, the formation of queues, and so on. Throughout the day he maintains constant touch with his various officials. In all he may control as many as a hundred workers.

In my own cinema I have a " service staff " of forty. These, the uniformed men of the house, are under a chief of service, an assistant chief, and five captains, all being supervised by myself and my three assistant-managers. On the technical side there is the chief engineer, with his staff of six engineers and six electricians who are responsible for the lighting, ventilation, and general mechanics of the building. Then there is the chief projectionist, with his six assistants. He is lord of picture and sound, all matters relating to the projection and sound-system coming under his direct control. Special attendants placed about the auditorium keep a minute-by-minute log of the shows. They note down any breaks, in film or sound, any momentary failure of light, or, indeed, any of the dozens of tiny incidents which happen in even the best-run cinemas and which call for correction.

There is an accountant's department, with a chief accountant, a treasurer, a junior accountant, and six cashiers. In the restaurant there is a manageress and twelve waitresses; six chefs work in the kitchens below.

During my day I must find time thoroughly to inspect all these departments, as well as the tailor's shop in the basement, where the uniformed staff's liveries are valeted and kept in trim. The " service staff," in addition to their daily inspection by their own officers, parade weekly under the manager's eye. " Credits " are awarded to all those whose efficiency or conspicuous courtesy to patrons warrants special reward.

By the time the evening comes the manager will have watched the " change," as we call the exodus and influx of patrons between programmes. He keeps his ears open and catches many useful criticisms in the remarks of the departing film-goers as they leave the theatre.

The evening deepens in the streets outside. The manager, in that famous dress-suit, is still at his post. Sometimes there is the personal appearance of a star to be carefully stage-managed; or some celebrity may visit the cinema whose special comfort must be quietly arranged. Is the programme running right, to the nearest half-minute? Is that " short " providing the necessary contrast to the second feature which follows it? Does the big picture come easily and naturally on top of that? The staff are at their posts. The programme is running smoothly. The whole house, stalls and balconies, is well filled with contented patrons. The organist has played his big " number," or perhaps a stage-show has successfully paved the way for the big picture, now well under way.

A last look round his cinema and the manager walks through the specially-decorated display in the entrance-hall—another of his little efforts—and sets his face toward home. Time, 10.30 p.m.

# MEN AND MONEY BEHIND MOVING PICTURES

*Do you understand the organization of filmland? Do you realize the amount of money involved in this industry which—in America at least—is the third greatest of its country? Do you understand how the various producing companies have grown to their present importance? In this article the writer has set out as briefly and simply as possible just how and by whom film production is sponsored.*

by MACKENZIE WINTER

The ramifications of the motion picture world are great and puzzling. The finance of film-making is bewilderingly involved from the moment a man buys a share in a film company to the moment a film-goer pays his entrance fee at a cinema.

Let us begin with the production of a film. Few people realize how much it actually costs to produce a picture. A quarter of a million pounds is sometimes spent on a big spectacle such as *Grand Hotel*, although £80,000 is recognized as being a fair figure for a " super " film, £40,000 to £60,000 for a good programme picture, £10,000 to £20,000 for a less important production, or a " quickie."

Of these production figures, the actual negative on which a picture is " shot " is the least expensive. It rarely reaches five per cent of the total. Actors' salaries are generally reckoned to amount to twenty-five per cent of the total; ten per cent is approximate for the technical staff and perhaps five per cent for actual recording costs ; ten per cent for scenario and story rights ; twenty-five per cent for " sets " (scenery) and locations. The remaining twenty per cent or so is marked to overhead expenses.

These figures are semi-official. They are based on statistics given by Wills Hays, the " Tzar " of filmland.

General overhead expenses are a considerable item. When twenty per cent is allowed for this charge with each picture, this percentage applies only to the actual costs of the film in question, and not to the ordinary running expenses of the studio. Whether a picture is in production or

not, money is still being spent on a scale which would make the average man gasp.

Executives are paid very high salaries. There are enormous staffs to maintain, ranging from technical men to publicity departments and manual workers—one studio even has its own police force—and there are always the basic costs of running a big building, such as lighting, rentals, and numerous other similar items.

Much is heard of the romantic climbs to sudden fortunes of the film stars themselves. Equally romantic are the stories of the men behind the films, the people who have built up the picture industry from humble little peep-shows in shops to the large palaces that exist to-day.

Many such men, most of them born in very humble circumstances, are to-day rich and famous.

Among the highly-paid film executives Louis B. Mayer, chief of Metro-Goldwyn-Mayer, receives over £3,000 a week, and Irving Thalberg, his vice-president in charge of productions, receives nearly £2,000 a week, plus a percentage of the profits.

These executives are worth every penny of the money they receive. They have gained their positions through great business acumen and hard work. Louis B. Mayer, who was in the salvage business before entering films, has done a great deal towards making Metro-Goldwyn-Mayer the important firm that it is to-day. Of Irving Thalberg it is no exaggeration to say that he is one of the most remarkable young men in the industry. He is shrewd and possesses both brains and courage. He controls the destinies of such stars as Greta Garbo, Clark Gable, Marie Dressler, Marion Davies, John and Lionel Barrymore, Norma Shearer, Joan Crawford, Ramon Novarro, and Wallace Beery ; and his company has to its credit such outstanding masterpiece pictures as *Trader Horn* and *Grand Hotel*.

Almost every film company can point to at least one man who, by his perseverance and enterprise, is responsible for a company's progress. And of each man a romantic story can be told.

### "Uncle" Carl Laemmle.

Carl Laemmle, President of the Universal Film Corporation, can look back on a career as exciting as any of the stories his concern has filmed. To-day he is a millionaire. Fifty odd years ago he was a boy in a stationer's shop in a little country town in Germany.

He travelled steerage to America, with barely a penny in his pocket, and there worked in several shops before becoming book-keeper in a clothing store in Oshkosh. He eventually became manager of the business, but one day he saw his first motion picture.

It changed his whole life.

Crude though films were then, he was enchanted. He foresaw for them a golden future. Throwing up his job and borrowing money from a relative of his wife, he went into the film business. He opened a cinema in Chicago and soon realized that his forecast of a golden future for films was likely to come true. He began to make money.

He had difficulty in renting films ; he bought them outright and then rented them to other exhibitors, thus entering the distributing side of the trade.

A business war between a powerful body that tried to monopolize the business led to the formation of the Universal Pictures Corporation, which began producing its own pictures. To-day the Universal company is still one of the biggest in Hollywood, with its own vast studios, and with Carl Laemmle still at its head, though his son is now in active charge.

Carl Laemmle's story is similar to many others in filmland.

There is, for example, William Fox, who founded the firm of Fox, still one of the most important producing companies, though Fox is not actively interested in it now. He entered the film business nearly thirty years ago, and was formerly a clothes presser in New York City. Motion pictures awakened a new enthusiasm in him. One day a local nickelodeon (as the first picture houses were called) was put up for sale. He bought it, though he had great difficulty in raising the necessary money. Later he bought other theatres and then formed a renting organization. Just before the war he founded the Fox Film Corporation, and became a millionaire.

There is also Sir William Jury, concerned with the English renting side of the Metro-Goldwyn-Mayer business. He was a London exhibitor in the earliest days of the screen when he first had the idea of distributing films. He began in a small way and eventually amassed a fortune. He gained his knighthood for his services as organizer of the supply of films for the British Armies. He was, towards the end of the war, in charge of the film propaganda department of the Ministry of Information.

He still has an office in the Metro-Goldwyn-Mayer building in London, although he has little need to work. Films have gained for him comfort and security.

One of the most powerful men in the British film industry is C. M. Woolf, Joint Managing Director and Deputy Chairman of the Gaumont-British Picture Corporation.

His story goes back to those days when films were very new. He was originally associated with a friend named Freedman. They were furriers, but they foresaw a future for films, and they started a distributing agency in London, known as W. & F. films, the two giving their initials to the name of this still-existent firm.

For the most part films were sold in the saloon bars of the public houses in the Soho district. But slowly the business grew and the firm of W. & F. became more important. To-day, Freedman is dead, but Woolf remains a power behind the British screen.

There is another British film magnate who, though he has not worked his way up from very humble beginnings as have so many other important film people, is nevertheless a romantic figure. He is John Maxwell, chairman and managing director of British International Pictures. He is one of the most distinguished figures in the industry, for it was mainly due to his foresight and enthusiasm that British films turned the corner after the long period of slow development following the war.

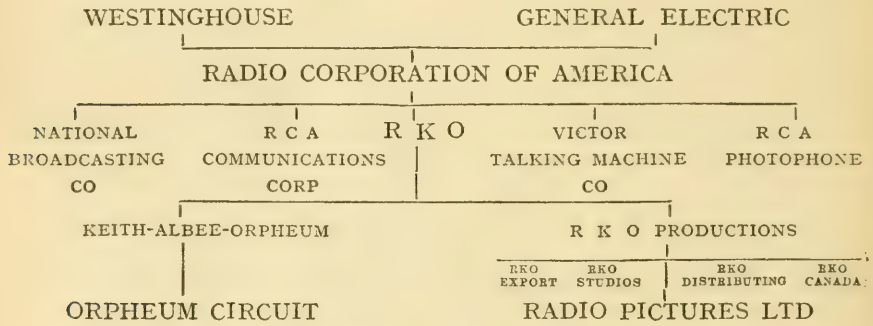
John Maxwell was a solicitor practising in a small Scottish town, and he was shrewd and a clever financier. He saw the potentialities of the cinema, and began, first of all, in a small way, buying theatres. Soon he had a group of important houses. He then gave his attention to distributing and became associated with Wardour Films (now a subsidiary of British International

Pictures, with Woolf as its managing director). He transformed this then small company into one of the most important in Great Britain.

Theatres—renting—the next logical step was the production of pictures. And Maxwell formed British National Pictures, with studios at Elstree. The company was the forerunner of the powerful British International Pictures. When British International was young, British films were in a bad way. B.I.P. was one of the few companies to produce anything worth while. It did more than any other company to put British films on a higher footing than for many a long year. And now British International has its own allied chain of theatres, the A.B.C. Circuit.

Adolphe Zukor, Jesse L. Lasky, Jack and Harry Warner, Samuel Goldwyn and many others have equally romantic stories to tell of fortunes amassed from the screen. Their histories are equal only in interest to the stories of the film companies themselves. Countless companies are involved one with another, and many of the producing companies are now owners of big groups of cinemas.

Here is a chart which gives an example of how many companies can ultimately be linked up.




This talking picture enterprise is known generally as the Radio Company.

Similarly, there is the Western Electric Company. This descends, via the Bell Telephone Laboratories and the Electrical Research Products Inc., from the American Telephone and Telegraph ; it is also connected with the International Telephone and Telegraph, the Standard Telephone and Telegraph, the Standard Telephone and Cables, and, if you care to pick your way carefully through the various interesting ramifications, with Warner Brothers and Vitaphone !

The Metro-Goldwyn-Mayer concern has no fewer than about 140 separate corporations headed under the parent company. These include numerous producing and distributing companies, the Culver Export Corporation, and about thirty affiliated companies ; the Robbins Music Corporation ; and nearly one hundred corporations covering vaudeville productions, real estate, and other activities. Metro-Goldwyn-Mayer itself is the offspring of several companies.

First of all, there is Metro. This producing company was organized in 1915. It became an influential one, with theatres of its own, and was taken over by Loew's Incorporated, the giant theatre organization, in 1920.

The Goldwyn company was formed in 1916, and became equally as powerful as Metro, with its own chain of theatres. It was consolidated with Metro in 1924. The third of the companies, the Mayer company, was organized in 1920, and soon became an important producing unit, with such stars as Ramon Novarro and Norma Shearer. This company joined up with the two others also in 1924, and since that date the firm has been known as Metro-Goldwyn-Mayer.

Loew's Incorporated itself is still at the head of Metro-Goldwyn-Mayer, although the Loew Theatre circuit is a separate subsidiary. This large organization grew out of a penny arcade, which was opened in 1905 by Marcus Loew and David Warfield.

It was in 1913 that the Paramount company first saw the light of day, though it was not known under that name then. In the middle of December, 1913, Jesse L. Lasky bought a barn in Hollywood and transformed it into a film studio. The company was known as the Jesse L. Lasky Feature Play Company.

Earlier in the year Adolphe Zukor had organized the Famous Players Film Company, and soon these two companies joined forces and became known as the Famous-Players-Lasky.

With other interests, this company has acquired large theatre chains in many countries. It has production interests in New York, Great Britain, and Paris as well as in Hollywood. It has renting organizations all over the world. It changed its name some years ago, after an amalgamation, and though to-day Lasky is not connected with the firm, Adolphe Zukor is still its president.

The other companies have spread in similar fashion, as can be traced by the stories of some of the magnates of whom I have already written—William Fox and Carl Laemmle, for example. With the single exception of Carl Laemmle's Universal company, every picture organization in America has gone through numerous changes and affiliations before reaching the position it is in to-day.

Only in rare instances does one man possess a complete holding in any one company. In this country one of the most powerful film magnates is Isidore Ostrer, President of Gaumont-British, who owns a very large number of his company's shares. He entered the film trade through the financial world.

This company has its subsidiary film interests in England, to which I shall refer in a moment ; it has important links with the powerful German U.F.A. company ; and you can also trace strong financial interests in newspapers and radio.

I will now revert to the financial side of films themselves. By the time a picture is shown to the public, it has passed through other hands besides those at the studio. A film must be distributed—that is to say, sold to the cinemas. It requires a large organization to do this, an organization which concerns itself with the renting side of the business.

The producing company generally has a distributing company of its own (a subsidiary of the parent company), which receives the pictures, and sells them to the cinemas. It takes a certain percentage of the receipts for this work. Thus, in Britain, there is the Gaumont-British parent company, which has under it three separate renting organizations : Gaumont,

W. & F., and Ideal. Generally, Gaumont distributes the Gaumont-British films, produced at the company's studios at Shepherd's Bush. W. & F. and Ideal share between them the output of an associate producing company, Gainsborough, with studios at Islington. The three companies also take films from other independent producing organizations.

Selling talking pictures is anything but a clear-cut business. There are no hard and fast rules. No two cinemas pay the same price for a film. In the old silent days the cinema manager would be asked to pay a certain sum for a picture, according to the size of his theatre. He might be asked to pay £50 for three days, and that was the end of the matter.

Now, however, films are rented on a percentage basis. A company might ask for 40 per cent of the receipts for a very big picture ; 30 per cent for a less important one. " Second features "—rather unimportant productions, or fairly old big ones, put in programmes to support the main attraction—are let out for a sum agreed upon by the cinema manager and the renting company. The price may be anything from £15 to £150 for three days, according to the size of the hall and the district.

There was a fierce price war when Charles Chaplin asked for 50 per cent of the receipts for his picture, *City Lights*. The theatre side of the Gaumont-British Corporation (a vast organization, with 325 cinemas in this country and new ones being planned) refused to book it on this basis, stating that it would not pay them to do so. The Cinematograph Exhibitors' Association (the association of the cinema managers) backed Gaumont-British, and advised its members not to pay more than 33⅓ per cent.

Chaplin declined to abate his terms, and there the matter stood until the A.B.C. circuit—the large theatre organization run in conjunction with British International Pictures—agreed to take it on a 50-50 basis. Thus Chaplin won through, though his picture was not, perhaps, seen at so many cinemas in this country as it would otherwise have been.

The percentage charged on films is, of course, lower when the pictures are getting old. The price goes down gradually from the first week of " general release." A stated sum is paid for " pre-release runs "—the exclusive showing of a picture before its general release. The amount varies considerably. One cinema may take £5,000 in receipts in a week, whereas another takes only half that, and the prices paid for films vary accordingly. For instance, the Empire, London, took over £10,000 in one week when a Greta Garbo picture, *Mata Hari*, was showing.

Further, a film programme consists not merely of one big film, or even of one feature and one second-feature. There are the news reels and comedies to consider, and perhaps a stage show. " Shorts " cost £4 or £5 for three days, but a stage show may cost anything from £5 to £500 for the same period.

When you remember that in one week London alone has spent as much as £300,000 to see talkies ; that there are 3,600 cinemas in the British Isles ; that there are over 20,000 cinemas in America, it is possible to realize how large a profit a £40,000 picture can make even if distributed on a 25 per cent of receipts basis to a comparatively small percentage of those cinemas.

When a film-goer pays his humble money through a cinema box-office window, he is putting it into a far vaster and more involved machine than he ever dreams !

# NEWS ON THE SCREEN

*The development of the "News-reel" has been one of the most marked of recent developments in the film world. Sound has considerably increased its interest until to-day there are theatres devoted entirely to news pictures. The fascinating history of the rise of the news-reel is told in this article.*

## by J. SMITH-ROSS

ALTHOUGH organized efforts to keep the public supplied with news-films could not be made until the cinema was established as a place of amusement, the news-film itself began its career soon after the motion picture camera was invented. One of the earliest subjects to be covered by a screen reporter was Queen Victoria's funeral. This film, in common with others of the time, had to depend for its sales on peep-shows and one or two enterprising music-halls. It was nothing more than a badly-produced stunt and could be run through in a little over three minutes.

People did not then expect the popularity of films to last. Everyone said they were just a novelty. Financiers and business men, who might have placed the industry on a sound footing, at first ignored it entirely. The progress of the news-films had thus to depend on the effort of a few showmen who took them when and how they could and invariably for their own side-shows. There was no fixed object or policy in the minds of those pioneers ; if their films dealt with news at all, it was only because the means provided them with a cheap method of showing spectacular scenes.

The first company to devote the whole of its activities to the making of news-films was Pathé Freres, founded in 1910. At first this company had all its reels developed and printed in France, and films depicting British news could not be shown to audiences in this country until about three weeks after the events. Such news-films, however, proved an instant success with cinema-goers, many of whom had by then developed the habit of paying a weekly visit to their nearest cinema.

For technical developments the news-reel has depended largely on other branches of the industry, but in questions of celerity it has had to learn its own lessons. Its first achievement in this direction was the release of a weekly news-reel. Later, two editions a week were sent out and, finally, events of national interest, such as the Derby, were filmed and shown the same day.

The introduction of sound greatly enhanced the fascination and scope of the news-film ; it brought greater reality to the screen, introduced cinema-goers to the voices and views of world-renowned men, lent greater emphasis

to the old adage "the camera cannot lie," and captured local colour in a way which the sound film had never been able to do.

The first company to adopt this new medium was British Movietone News, formed in 1929. One of the initial problems that confronted this company was the question of fast transport. The talkie equipment, which then weighed well over a ton, had to be moved slowly, and was installed with great precision and much waste of time. It limited their output; and their first films consisted of only two items, the Trooping of the Colours and the Derby. It was not until the whole equipment was packed neatly into a fast-moving vehicle that a news editor could send his screen reporters anywhere at any time. Some indication of the progress which has been made in this direction is given by the fact that the sound news-reel has now equalled all the records of the silent film, and such events as the Grand National and Cup Final are heard and seen at the principal cinemas some three hours after they take place.

There is no very great dissimilarity between the routine of the news cameraman and the newspaper reporter, except that one creates his impressions with a pen, and the other with a camera. Scoops and exclusive stories mean the same to both, for they are both sent on their errands by editors who, in turn, get their information from the same sources.

Time is just as important to the screen reporter as it is to the newspaper man. If the latter has to fly in the air for his story, the former can follow to-day with almost equal facility. In many instances the screen man uses a hand-camera and adapts the sound later. The outdoor staff of the news-reel company generally consists of about a dozen men. Three or four fast sound-trucks or vans are in constant use, and twenty subjects a week are invariably covered. Of these the editor chooses six, and having linked them together, sends the finished film to the laboratories to be reproduced. Generally 200 copies are made, each of which is shown at about 5 cinemas, and then scrapped (with the exception of one copy which is carefully preserved in a library). The cost of renting a film for its first three days' run is about £10, the value diminishing as the subject grows older. Thus on the third week, the cinema need pay as little as £3 for a news-reel.

No review of this subject would be complete without some reference to the ever-growing popularity of cinemas which devote their programmes entirely to news-films. One of these, with a seating capacity of 500, recently reported that over 2,000,000 people had paid for admission in the course of two years. As with most other films the news-reel makes entertainment its principal object, but it is impossible to overlook its historical and educational value. Recently this aspect was brought home very vividly by Pathé Pictures, Ltd. (formerly Pathé Freres), who marked the occasion of their twenty-first birthday by showing a film consisting of cuttings from news-reels taken during the company's long and eventful career. Among the subjects it portrayed were the Coronation of King George V. and the Investiture of the Prince of Wales. It was as though by some miraculous effort the clock had been reversed and we were travelling back over the roads of yesterday. It had its romantic qualities, of course, but it was as a true historian that the film earned its highest praise.

# INTERESTING FACTS ABOUT FILMS

# INTERESTING FACTS ABOUT FILMS

### Royalty and the Film

ROYAL interest in colour films was shown as early as July, 1909, when King Edward VII and H.M. Queen Alexandra witnessed a command exhibition of pictures in kinemacolour at Knowsley, Lancs.

IN November, 1918, H.M. the Queen of England took part in a film called *Women Who Win*, produced for the Women's Service League. The picture showed her Majesty talking for a few moments to a munition worker at the Agricultural Hall, London.

IN 1916 a film version of *Tom Brown's Schooldays* won the distinction of being the first picture to be given a command exhibition in Great Britain.

BY Royal command, Mr. Cecil M. Hepworth presented at Balmoral Castle before their Majesties the King and Queen of England and several other Royal personages, his film, *Through Three Reigns*, which gave an authentic record of events from 1898 to 1911.

IN November, 1930, at the church-cinema, Lambeth Road, London, H.R.H. the Prince of Wales showed his personally-taken film record of his tour in Africa.

H.R.H. the Duke of York witnessed at the Albert Hall, London, on February 26, 1929, a special presentation of *The Epic of the South Pole*, describing Scott's last expedition to the Antarctic.

*City Lights*, starring Charles Chaplin, was shown at Balmoral Castle by Royal command

### Early Pictures

*Cohen at Coney Island*, directed by Mack Sennett, was the first Keystone comedy.

THE first war and propaganda picture to be shown in the United States was *The Battle Cry of Peace*, which J. Stuart Blackton made. It was finished in 1915, the leads having been taken by Norma Talmadge and Charles Richman.

STARRING Lady Doris Stapleton with David Devant, the famous magician, as the hero, *The Great London Mystery* was the first British serial. Released in January, 1922, it contained sixteen episodes.

TOWARDS the end of 1911 the Edison company began putting on the screen instructive pictures of the type now known as "educational" films.

ONE of the earliest American films starring a stage actress of world-wide fame was *Queen Elizabeth*, in which Sarah Bernhardt was the premier attraction. It had its first showing at the Lyceum Theatre, New York, on July 12, 1912.

JULES VERNE'S *Twenty Thousand Leagues under the Sea*, which was made in 1913, was the first picture taken under the sea. A submarine tube

ordinarily used for observation work was adapted for cinema photography.

It was the practice in 1914 in Western films to paint log cabins on the scenery. In *The Miner's Sweetheart*, a one-reel drama, in which Harry Myers made his film debut, a real log cabin was used for the first time.

The earliest war pictures, though containing no fighting scenes, were those showing the marching and landing of troops taken during the Spanish-American War.

In 1909 the Selig company made the first "jungle" film. It was entitled *Big Game Hunting in Africa*, and showed trained lions in a make-believe jungle. The film was regarded as genuine even in Africa.

One of the first poems to be screened was Sir Walter Scott's *The Lady of the Lake*, which was produced by Vitagraph in 1909, with Edith Storey in the role of Ellen. The picture ran to the then amazing length of four reels.

The first close-up ever taken was in an Edison experimental film in which Fred Ott, a member of the staff, was shown sneezing.

At one time pictures made by Paul in England dominated the American market.

*Quo Vadis* was the first film made in eight reels.

*Ten Commandments*, directed by Cecil B. De Mille, was one of the earliest full length films to use colour.

In 1907, the Kelem company produced a short version of *Ben Hur* in sixteen scenes. It was described as "positively the most superb moving spectacle ever made in America," and occupied the screen for seven minutes.

Shakespeare was first put on the screen by the Vitagraph company, *Othello* having been released in 1902 and *Romeo and Juliet* in 1903.

*The Great Train Robbery* was the first big story film produced in America in 1903. The chief character was Max Anderson, who afterwards became famous in silent Western films as Broncho Billy.

*The Black Diamond Express*, produced by Vitagraph in 1898, was the first picture play to show railway scenes.

The first screen kiss was pictured in New York in 1896, by May Irwin and John C. Rice in a five hundred feet film version of their stage success, *The Widow Jones*.

One of the earliest British picture plays, entitled *The Soldier's Courtship*, was produced on the roof of the Alhambra, London, in 1896, by Robert W. Paul.

The first music-hall in London to show films as part of the programme was the Empire, in February, 1896, followed by the Alhambra, in March of the same year.

In France films were shown publicly for the first time on December 25, 1895, at the Grand Café, Boulevard de Madeleine, Paris, by the brothers Lumiere.

The first public exhibition of films in England was given at the Polytechnic, Regent Street, London, in October, 1895, the programme consisting of miscellaneous scenes.

## Film Artistes

Sixty-eight per cent of the total crowd engagements in Hollywood go to men, 28 per cent to women, and the rest to children.

An average of 710 engagements a day at 8 dollars apiece were given to extras in Hollywood last year. There are 17,000 registered actors in Hollywood among whom this work is distributed.

Elinor Glyn used the expression "IT" for the first time when trying to describe Clara Bow's personality. When asked what it meant she replied: "The indefinable something."

Joan Crawford is the star whose figure most resembles that of the Venus de Milo.

John Miljan has been "killed" in films in over 40 different ways, including being choked, hanged, shot, stabbed, poisoned, and boiled in oil.

Buddy Rogers was light heavy-

weight Boxing Champion at the University of Kansas.

GEORGE O'BRIEN won the light heavyweight Championship of the Pacific Fleet in 1918.

ANNA MAY WONG has never been kissed in a film.

CONSTANCE BENNETT, contrary to common supposition, has never been on the stage.

TWENTY men, aged from 54 to 77 years, appeared in *Horse Feathers*.

ROBERT AMES and Robert Williams, both featured in *Rebound*, died within two months of the film's completion.

PETE ROBINSON, shown in *Freaks* (not exhibited in this country), is 55 years of age, and weighs 58 lb.

FREDRIC MARCH devoted five hours a day to making up for the part of Mr. Hyde in *Dr. Jekyll and Mr. Hyde*.

THE motion picture industry in America employs 300,000 people.

SALARIES received by stars are higher than those obtained in any other profession.

CROWD artistes in Britain are paid one guinea per day, which sum is increased if they have to speak a few lines into the microphone.

B.I.P. established a British record by employing 1,000 extras during the month of February, 1931.

NEW YORK has supplied Hollywood with more stars than any other city. Hollywood itself comes second.

SOPHIE TUCKER once gave 14 shows a day in a small cinema with a seating capacity of 200. Seven of the shows were as a white woman and seven as a black.

JAMESON THOMAS made his debut before the camera in 1914 in a British film which was never completed owing to the outbreak of the war.

DICK GRACE and Phillips Smalley have both continued acting in films after having broken their necks. Grace broke his neck as the result of a crash in *Wings*, and Phillips Smalley's accident occurred when he was involved in a motor-car collision in Brooklyn.

THE first Japanese actor to appear in a British talking film was Kyoshi Takase, who had a part in the Archibald Nettlefold production, *Red Pearls*, released in 1930.

JACK MULHALL achieved the distinction of playing the first dual role in talkies when he appeared as a policeman and a crook in the First National picture *Pat and Mike* and carried on a conversation with himself!

IN the two-reel comedy *Only Me*, Lupino Lane played the entire cast himself by appearing as twenty-three dissimilar characters.

CHARLES FARRELL, before his screen career, was valet to a midget in vaudeville known professionally in America as "Little Billy."

THOUGH Chinese artistes have often appeared in films the first of that nationality to star in a picture was Lady Tsen Mei. This was in *For the Freedom of the East*, produced towards the close of the war.

THE first famous stage actor to appear in a screen play was Joseph Jefferson, who acted in *Rip Van Winkle*, produced in 1897 by the American Mutoscope and Biograph Company.

BERT WILLIAMS was the first negro comedian to star in films. One of his comedies, *Darktown Jubilee*, made a great hit.

## Cinemas

LARGEST cinema in the world: Roxy, New York. Seating capacity, 6,500.

LARGEST cinema in France: Gaumont Palace, Paris. Seating capacity, 6,000.

LARGEST cinema in Britain: the Trocadero, Elephant and Castle, London. Seating capacity, 5,500.

PROJECTION speed: Silent films, 60 feet per minute; talking films, 90 feet per minute.

THE weekly attendance in American cinemas is 130,000,000 and the annual takings £110,000,000.

THE following figures will indicate the number of cinemas owned in different countries: Germany, 5,267;

U.S.A., 20,500; Switzerland, 325. Europe as a whole possesses only 7,000 cinemas more than the American total.

THE screen is dark during one-third of a film performance. This is due to the shutters which fall in front of the projector after every picture or "frame."

IN the projecting-room of a cinema there are generally two or more projectors. As one reel is finished the other is thus able to begin without interruption.

THE world's largest screen is in the Paramount Theatre, New York. It measures 31 ft. by 42 ft. An average-sized face shown on this screen would be 30 ft. long.

IN New York there is a school for cinema managers. The course lasts six months.

THE cooling-plant in a large cinema often costs £120 a week to maintain.

PARAMOUNT own 600 cinema theatres in U.S.A.

### Entertainment Tax

WHERE fee of admission (excluding the amount of duty) exceeds 2d. and does not exceed 2½d., ½d.; exceeds 2½d. and does not exceed 6d., 1d.; exceeds 6d. and does not exceed 7½d., 1½d.; exceeds 7½d. and does not exceed 10d., 2d.; exceeds 10d. and does not exceed 1s. 0½d., 2½d.; exceeds 1s. 0½d. and does not exceed 1s. 3d., 3d.

Threepence for the first 1s. 3d. and 1d. for every 5d. or part of 5d. over 1s. 3d.

This duty is not payable when: (1) The proceeds are devoted to philanthropic or charitable purposes, without deduction of expenses; (2) the entertainment is wholly educational; (3) the entertainment is for children only and the charge is not more than 1d.; (4) the entertainment provided is partly educational, or partly scientific, and by a society and not run for profit; 5) it is provided by or on behalf of a ...ol or educational institution.

### The Film-Strip Itself

THE average length of film used for a screen test by B.I.P. is 200 feet.

*Arrowsmith*, starring Ronald Colman, contained 224 scenes, most of which were "shot" three times.

AVERAGE length pictures consist of 160,000 separate photographs.

WIDTH of standard film; 35 millimetres.

A RECENT census proved the average cost of American films to be £70,000. Average cost of British films, approximately £20,000.

A SUCCESSFUL film is sometimes booked by 50,000 cinemas throughout the world. This will give some indication of the world-wide popularity that may be attained by a motion picture star.

ONE single picture (frame) in a film occupies the screen one sixteenth of a second. It takes the eye one-eighth of a second to observe a picture. Thus, before it has had time to take in one scene the next appears and thereby creates the illusion of continuous movement.

ONE hundred and fifty copies of American films are made for distribution. Of a successful film as many as 300 reproductions are made.

OLD razor blades are used by screen editors for cutting film.

THE length of an average picture: 7,000 ft.

IT was not until some time after motion pictures were invented that films were shown on a screen. They were formerly shown in little boxes, set in motion and lighted by the insertion of a coin.

SILVER, horses' hoofs, and hides form the basic substance with which film cellulose is treated. The silver is sensitized and coated on the film strip. To make the silver powder adhere a solution, made from ground horses' hoofs and hides, is used.

In the silent days pictures of average popularity had their titles translated into 36 different languages. These served 73 different countries.

### Film Production

Average time devoted to making American films: 22 days.

*Atlantic*, directed by B.I.P., was the first multi-lingual talkie.

A day's work in the studios consisting of eight hours often represents only six minutes' screen material.

*Hell's Angels*, one of the most expensive films produced in America, cost £800,000. The following figures will indicate how this was spent: negative and developing, £62,000; flying sequences, £422,600; sets and costumes; £104,000; artistes' salaries, £66,000; technicians' salaries, £44,000; Zeppelin sequences, £102,400. This film was at first made as a silent, but owing to the growing popularity of talkies, it was decided to duplicate many of the scenes in sound.

The number of regular feature films made by Britain, France, and Germany last year were as follows: Germany, 164; France, 143; Britain, 141.

With 900 films in 1931, Japan holds the record for the number of films produced in one year. Most of these, however, were silent, and intended for national use only.

The following figures will show the proportion of money spent on different items in a film production: Actors, 25 per cent; directors and cameraman, 10 per cent; scenarios and stories, 10 per cent; sets, 19 per cent; overhead, 20 per cent; costumes, .03 per cent; ground, .08 per cent; film stock, .05 per cent.

Films are invariably shown in the studio about 100 times before finally achieving their "first night."

A "shot" is sometimes rehearsed 40 times before the actual take.

Seventy-five pictures scheduled for one year's productions cost Paramount £4,500,000.

*The Covered Wagon*, starring Mary Miles Minter, cost nearly £1,000,000, a figure that has never been surpassed.

For several years the only lighting used in the making of motion pictures was sunlight.

Producers in Great Britain and U.S.A. determine the cost of a picture before work is begun on it.

Blue eyes are considered photographically to give a wider range of expression than eyes of any other colour.

In Warner Bros.' spectacular film, *Noah's Ark*, produced at a cost of £400,000, an army of 7,500 extras was sprayed with bronze rainproof toning which gave them the colour of the ancient Semites.

The first artificial jungle for a sound picture was used in *Condemned*, starring Ronald Colman, when a realistic jungle was made measuring 640 feet long by 380 feet wide, with a river, using 200,000 gallons of water, running through it.

*Christmas Cheer*, a two-reel comedy released in 1929 and starring "Sunny Jim," the four-years-old actor, was the first all-talking picture made specially for Christmas presentation.

### Sound in Films

There are many words banned in talkies owing to their unsuitability for reproduction, words such as soldiers, kiss, and pleasure. In addition to these, artistes often add their own list of words which they personally find difficult to pronounce.

There are eighteen sound systems on the market.

When talkies were first introduced all the camera equipment was placed in closed boxes with glass fronts through which the "shooting" was done. (It was not an unusual incident for cameramen to faint in these boxes owing to the intense heat.) These have since been discarded, and only the top part of the camera is now enclosed in a sound-absorbing box.

To avoid the usual noise of rain, which through the microphone sounds like thunder, hoses fitted with finely

punctured nozzles are attached to water valves. These eject the water in vapour form and in addition to giving the desired appearance, create no noise.

THE sound of a kiss, unless exaggerated purposely, is rarely picked up by the microphone.

THE first complete recording plant for a talking motion picture made at sea was used for "So Long, Letty." The equipment was placed on a barge which accompanied the yacht bearing the artistes.

### Film Studios

THE largest studios in Europe are the U.F.A. Studios in Germany.

WARNER Studios have four miles of paved streets, 21 miles of lead-covered cable for recording, and 4,222 horse-power delivering plant, enough for a city of more than 10,000 people.

WARNERS have 44 buildings in their studio grounds, most of which are designed in the Spanish style.

WARNER Studios stand in 78 acres of ground. Warner Ranch adjoining studio occupies 1,100 acres.

FIRST NATIONAL was bought by Warner Bros. in 1928.

THERE are 22 studios with 145 sound stages in Hollywood.

GAUMONT-BRITISH, A.R.P., and B.I.P. have laboratories adjoining their studios.

FIRST NATIONAL'S sound library contains a million feet of film, kept in a fire-proof vault. Almost every kind of sound necessary to a film can thus be obtained at a moment's notice.

PARAMOUNT own 1,500 vehicles which are used entirely for production. These include aeroplanes, motor-cycles, ox-carts, wagons, post-chaises, hansom cabs, and the like.

B.I.P. Studios at Elstree have 10 sound stages. Nine of these measure 80 feet by 60 feet and one (the largest in England) 300 feet by 100 feet.

B.I.P., A.R.P., Gaumont-British, and Gainsborough Studios have their own restaurants. The largest of these is the B.I.P.

ON the 600 acres owned by Universal studios there are mountains, prairies, streams, and swamps.

UNIVERSAL have their own emergency hospital with its own doctor and nursing staff.

THERE are 100 buildings on Universal's studio grounds.

THE dressing-rooms at Universal can accommodate 7,500 artistes.

FOX Movietone have a research library looked after by trained librarians.

FOX Movietone have 5 miles of paved streets within the studio grounds. Fox use 54 miles of underground cable to conduct electrical power.

UNIVERSAL own the largest studios in the world, with an area of 230 acres.

### Studio Devices

ARTIFICIAL snow was taken to the Arctic circle for the filming of *Eskimo*.

*Street Scene* was the first film produced in its proper sequence. Often the end of the film is produced first, but in this instance production followed the story from beginning to end.

GLYCERINE is sometimes used for screen tears.

To avoid reflection of light, glass is removed from spectacles worn by players on the screen.

VISITORS to studios are often surprised to see artistes wearing yellow dress shirts, collars, and other clothes which ordinarily are white. The reason for this is that white reflects light into the lens.

FLAKED corn is sometimes used as falling snow.

THE first film sets were called "flats." These were wooden frames over which were stretched canvasses depicting the necessary scenes.

"HONEYCOMB set" is the name given to the new type of set which is built with one room leading to another, thus enabling the camera to follow the players as they move from room to room.

A NOISELESS artificial wind machine was first used in Ramon Novarro's film *In Gay Madrid.*

FILM studios use a special device to manufacture spiders' webs.

THE food provided for film scenes is invariably real.

### Animals in Films

LELAND STANFORD, at one time Governor of California, was the first to prove, by the use of the camera, that a thoroughbred horse often has all four legs off the ground when in full gallop.

SILVER STAR, the famous equine star, earned £200,000 in three years.

*Birth of a Nation,* directed by D. W. Griffith, used 3,000 horses during production, thus establishing a record which has never since been surpassed.

THE greatest variety of animals assembled together for a film was obtained for the Metro-Goldwyn-Mayer production *Tarzan, the Ape Man.* Among the animals used were a large herd of elephants, a dozen hippopotami, zebras, gnus, spotted hyenas, hundreds of monkeys, baboons, lions and leopards.

THE Gay Lion Farm in California which has for years supplied lions for films was started in 1920 by Charles Gay, a Frenchman, and his English wife.

THE first all-dog talkie was produced at the Metro-Goldwyn-Mayer studios in 1929. It was entitled *Hot Dogs* with a hundred canines of all sizes and kinds dressed as human beings. Human voices were synchronized with the action.

KEN MAYNARD'S horse, Tarzan, is insured for £2,000.

WHEN at the height of his popularity Rin Tin Tin earned £500 per week for his master.

TOM MIX gave £3 12s. 0d. for his first horse, Tony, the sale being effected on September 4, 1916, when Tony was a raw, ungainly looking colt, but gave promise of becoming an unusually bright animal.

TOM MIX now has five horses, all of which are called "Tony."

ONE of the earliest animal films was a one-minute farce produced in 1907 by Biograph entitled *Wanted, a Dog,* in which the chief actor was supported by a cast of sixty dogs of different breeds.

### Colour Films

ON February 26, 1908, the general public saw colour films for the first time at the Palace Theatre, London.

As a direct outcome of the above the Kinemacolour process for films was evolved and afterwards shown before a scientific gathering at the Royal Society of Arts on December 9, 1908.

IN 1920 Dr. Herbert T. Kalmus made the first Technicolor camera (the process still used in a number of Hollywood productions) after experiments lasting over a year and at a cost of £28,000.

BEGINNING on February 22, 1911, the Scala Theatre, London, showed films in Kinemacolour for two years—the longest run so far for colour films at any single theatre in the world.

ON the Continent colour films were shown for the first time when an exhibition was given on March 24, 1909, at the Institute of Civil Engineers in Paris.

AMERICA'S first glimpse of colour films was in New York on December 11, 1909.

IN 1921 J. Stuart Blackton produced *The Glorious Adventure,* the first picture play in colours to be made in England.

THOUGH special light filters have been used for most films, some have been carefully coloured by hand. Two examples of the latter method are the fire scenes in *Foolish Wives* and the night scenes in the Garden of Gethsemane in *The King of Kings.*

FOR the Technicolor scenes in *No, No, Nanette,* a goose which appeared

in the film was completely covered with gold paint.

### Television

THE first demonstration in a cinema was carried out in this country by the Baird Television Company, in conjunction with the Metropole Cinema, Victoria, London.

THE Derby was transmitted on June 1, 1932, and was seen by a thrilled audience on a special screen 10 ft. wide and 8 ft. high.

### Wide Screen

IT is probably only reticence on the part of producers that is responsible for the slow progress made by the wide screen. Doubtless it is felt that the cost of new equipment coming so soon after the talkie revolution would impose a burden on exhibitors which they are not at present prepared to shoulder.

*The Bat Whispers*, shown at the Regal Cinema recently, was photographed on a film 65mm. wide, then reduced to standard size, thus achieving the wide film effect with sharper definitions. The screen on which this was shown was 31 ft. wide and 16 ft. high.

### Some General Facts About Films

A PHOTOGRAPH copyright lasts fifty years after the making of the negative.

THE cost of a motion picture camera sometimes amounts to £1,000.

MAX FACTOR is Hollywood's most celebrated make-up expert. He has amassed a fortune by the manufacture of grease paint.

HOLLYWOOD Boulevard is officially called Santa Claus Lane every Christmas.

FOUNDER members of Hollywood's first cricket team were: Ronald Colman, P. G. Wodehouse, Anthony Bushell, Murray Kinnell, Boris Karloff, and C. Aubrey Smith (elected President). Karloff had the distinction of scoring the first century.

SCREEN newspapers are never real. Dummies are used to overcome the copyright difficulties that would otherwise be entailed.

A PROCESS has been devised by which film scrap can be converted into imitation leather, used sometimes to upholster cars.

GREASE paint sticks have largely been replaced by coloured creams.

PERMANENT investments in the American film industries amount to £300,000,000.

CARTOONS and their creators: Mickey Mouse, Walt Disney; Felix, Pat Sullivan; Flip the Frog, Ub Iwerks.

MARTIAL law compelled all residents of San Francisco (among them many film stars) to clear up the debris after an earthquake. This they had to do for a certain number of hours over two days.

HOLLYWOOD BOWL, a large open-air amphitheatre, seats 20,000 people, and has such perfect natural acoustics that it is possible to hear a person talking in natural tones at a distance of 500 ft.

THREE-QUARTERS of American film stories are chosen specially to suit certain stars.

HOLLYWOOD has ten schools of equitation, and riding is more popular in that city than in any other of America with an equal population.

UNLESS taken from a book, the original story of a film seldom consists of more than 500 words, and is known as the synopsis.

ALL employees at Paramount Studios are covered by life insurance.

IN the silent days music was always provided on the set to inspire artistes.

THE film industry ranks fourth in importance in U.S.A.

IN March, 1927, a course of lectures on the Motion Picture industry was inaugurated at Harvard University. Simultaneously, it was announced that the Fine Arts Department would in future select the best pictures of the previous twelve months and preserve them in a special library.

THE usual arrangement made between exhibitors and renters is a percentage of the takings.

WHEREAS agents generally charge artists 10 per cent for engagements, the Central Casting Bureau in America renders its services free and does 98 per cent of Hollywood's crowd casting.

VITAGRAPH, Edison, Biograph, Essanay, Selig, Lubin, Pathé-Freres, and Melies combined in 1909 and became known as the Motion Picture Patents Company; its object was to fight infringement of its patent rights.

ROY MCCARDEL was the first American newspaper reporter to adopt scenario writing as a profession. He began with the Biograph Company at the then princely salary of £20 per week.

SEVERAL passenger planes in America are equipped with a cinema-projector which shows 16 mm. films regularly during trans-continental flights.

SONGS and theme music are selected at Universal by a special committee, consisting of one member from each department in the studios.

Two thousand people are continuously employed at Universal City.

WHEN talkies first became popular the Academy of Motion Picture Arts and Sciences instituted a sound class which was attended by many famous directors, technicians and cameramen anxious to learn about the new medium.

EMPLOYEES at Universal City have their own amateur dramatic society.

THE studio make-up expert invariably touches up the stars' faces after every shot.

SEVERAL propaganda films were made by the British Government during the War, among them being *Eat Less Bread*, featuring Norman McKinnell.

THE five most remunerative films in Great Britain in 1931 were: *Africa Speaks, Plunder, Hell's Angels, One Heavenly Night, Trader Horn.*

COLUMBIA Pictures are released by United Artists.

BRITISH Movietone News is released by Fox.

IDEAL CINEMAGAZINE, edited by Andrew Buchanan, is released by Ideal.

IF the fifty-six films directed by Cecil B. de Mille were placed end to end they would encircle the world and leave a good length over.

AT the First National Vitaphone studios in Burbank all cameramen and property men must undergo tests for colour blindness before being assigned to work on a Technicolor film.

# DICTIONARY
# OF
# FILM TERMS

# DICTIONARY OF FILM TERMS

**ACTION!** Director's signal for "begin the scene." Also, "movement" in a Film.

**ACTION STILL.** A photograph of an action scene from a picture.

**ADAPTATION.** The alteration or adaptation of a book, play or story for screen purposes.

**ADDITIONAL DIALOGUE.** Extra screen dialogue.

**AKLEY.** A special film camera.

**ANGLE.** The scene from the camera's point of view—i.e., camera-angle.

**ARC or ARCS.** Powerful carbon lights.

**ASSISTANT-CAMERAMAN.** One who assists the cameraman.

**ASSISTANT DIRECTOR.** One who assists the director.

**ART DIRECTOR.** } The
**ASSISTANT ART DIRECTOR.** } men responsible for the settings.

**ART STILL.** Specially posed photograph of player or star.

## B

**"BABY."** A small lamp used mostly for lighting a particular part of the face.

**BACK LIGHTING.** Special cameraman's effect lighting.

**BACK PROJECTION.** Trick shot showing actors in front of a non-existent scene—e.g., sea, fire, rail, etc.

**BASIN OF GEORGE.** A cup of tea.

**BELL (BUZZER).** Bell sounded simultaneously with the lighting of a red light outside the stage to stop noise during the filming of a scene.

**BELLY LAUGH.** A big laugh caused by a funny scene.

**B. & H.** } Bell and Howell Cinemato
**BELL.** } graphic Camera.

**"BLIMP."** Sound-proof box in which the camera-head is placed so that the working of the mechanism shall not be picked up by the microphone.

**BOOM.** A long stand and arm on which the microphone is suspended.

**BOOTH.** Small sound-proof box for the Sound Recorder. (See Mixer.)

**BROAD.** A special type of light used for camera work and lighting.

## C

**CAMERA BOX.** Box containing lens, spare parts, diffusion discs, etc.

**CAMERA JAM.** Film entangled accidentally in the camera box.

**CAMERA LEGS.** The tripod or legs of a camera.

**CAMERAMAN.** The lighting and photographing expert.

**CAST.** Characters in a film.

**CASTING DIRECTOR.** One who selects the artistes for the picture and arranges the cast. His decisions however, have to be approved finally by the director or producer.

**CHIPS.** Carpenter.

**CIRCLE IT!** "The scene is no good."

**CLAPPERS.** Two pieces of wood clapped together at the opening or close of a scene to synchronize the sound and action. (See Synchronization.)

**CLIMAX.** Big dramatic moment in film.

**CLOSE UP.** Close view of an artist on the screen.

PLATE 57

## WHERE IS HOLLYWOOD?

A map showing the exact location of Hollywood in California and its relation to Los Angeles and the sea. Most of the pleasure resorts patronized by the players are marked—Malibu, Santa Monica, Santa Barbara, Pasadena, and Santa Fe.

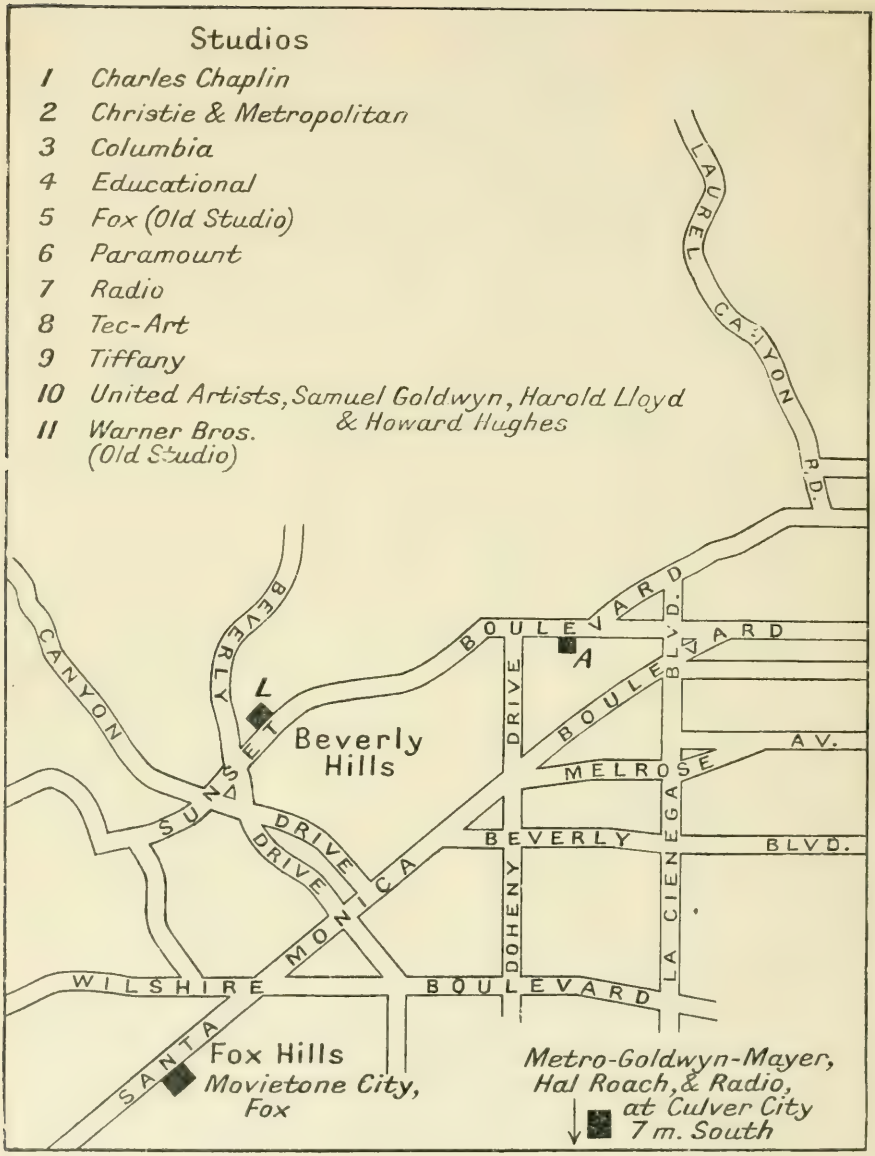
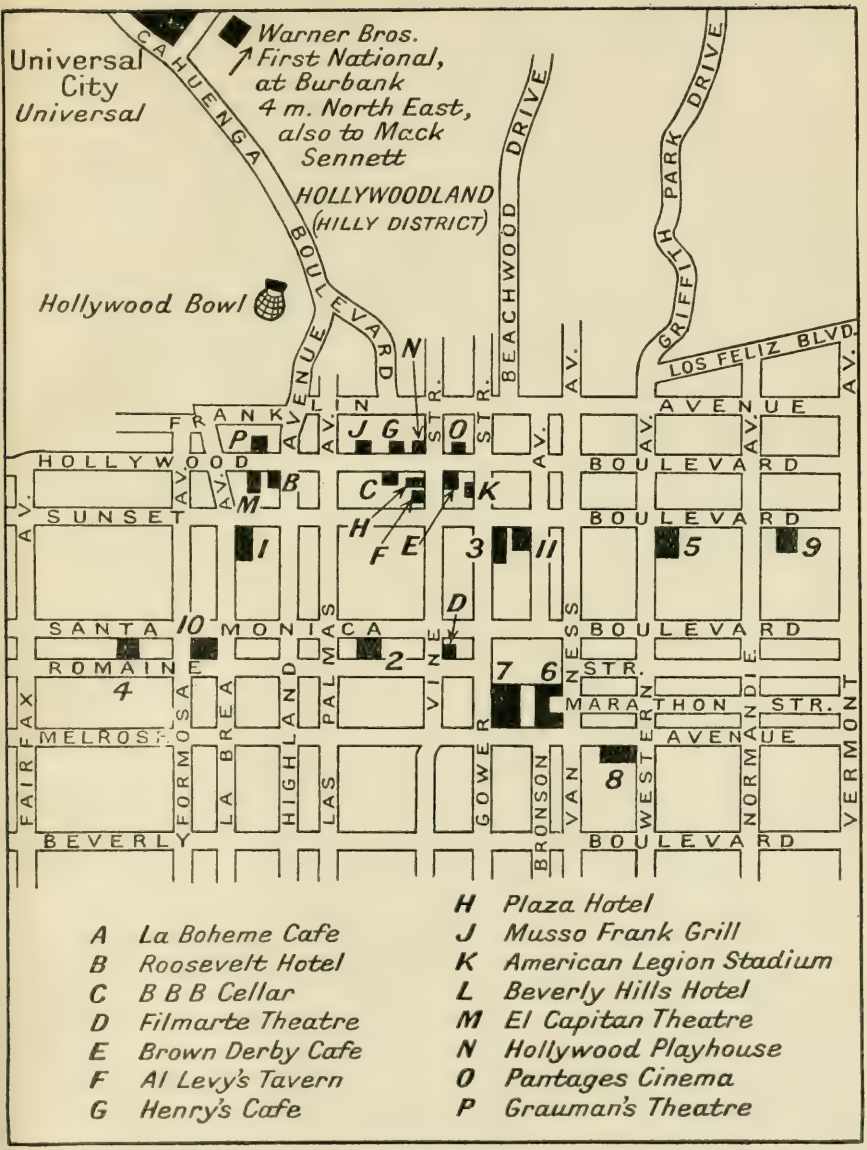



PLATE 58

MAP OF

The above map shows the principal streets in the town of Hollywood and its suburb, Beverly Hills. The location of the principal studios and pleasure resorts is shown. For easier reference, especially in the crowded central district, numerals or letters have been used to indicate




| | | | |
|---|---|---|---|
| A | *La Boheme Cafe* | H | *Plaza Hotel* |
| B | *Roosevelt Hotel* | J | *Musso Frank Grill* |
| C | *B B B Cellar* | K | *American Legion Stadium* |
| D | *Filmarte Theatre* | L | *Beverly Hills Hotel* |
| E | *Brown Derby Cafe* | M | *El Capitan Theatre* |
| F | *Al Levy's Tavern* | N | *Hollywood Playhouse* |
| G | *Henry's Cafe* | O | *Pantages Cinema* |
| | | P | *Grauman's Theatre* |

PLATE 59

HOLLYWOOD

the various places. The *numerals* refer to film studios and a key is given at the top corner of plate 58. The *letters* refer to pleasure resorts and a key is given at the foot of plate 59. The positions of the more outlying studios are indicated on the map itself.

Palm-lined Beverly Drive leads from Hollywood to fashionable Beverly Hills.

**COMIC.** A funny man.

**CONTINUITY.** The succession of scenes; the theme running through a picture; the actual writing of a screen play in terms of motion pictures.

**CONTINUITY GIRL.** British term for script clerk, who watches the action.

**CONTINUITY WRITER.** One who writes the continuity. (See Continuity.)

**CRANE SHOT.** Shot taken by camera placed on a specially constructed crane for moving and trick shots.

**CREDIT TITLES.** The names on the screen of the technicians responsible for the scenario, sound, art direction, etc.

**CAMERA HOG.** (See Lens Lizard.)

**CROWD ARTIST.** One who works in the crowds, an extra or super.

**CUT!** Director's command to stop the scene; the camera and sound motors are "cut" and the scene stops.

**CUTTER.** A film editor.

**CUTTER'S THEATRE.** A small projection theatre in which the film editor sees the film he is cutting.

D

**DARK ROOM.** The room in which the film is loaded into the camera magazine cases.

**DEBRIE.** A special make of camera.

**DECOR CHIEF.** One who is responsible for the "grooming" of players.

**DEVRIE.** A special make of film camera.

**DIALOGICIAN.** A film dialogue writer.

**DIFFUSER.** A special disc for softening lighting.

**DIFFUSER.** A glass or silk frame used on lamps to soften the lighting.

**DIFFUSION DISC.** A disc placed over camera lens to soften the photography.

**DIRECTOR.** Executive chiefly responsible for the making of a film.

**DISSOLVE.** The fade out of a scene with the superimposition of another scene which finally takes the place of the original scene.

**DOLLEY.** A small cart on which camera can follow or move about the set.

**DOLLEY SHOT.** A moving camera shot.

**DOUBLE.** One who is employed to take the place of an important player for fight scenes, long shots, or dangerous scenes.

**DOUBLE EXPOSURE.** Superimposition of one picture on another.

**DUBBING.** The sound is often "dubbed" in after the completion of several scenes—i.e., added later.

**DUMB PAN.** A dull or expressionless face.

**DUNNING PROCESS.** A process used in studios to produce the effect of a natural background, in much the same way as "back projection."

**DUNNING BLUE.** A special colour blue used for the special Dunning Background. (See above, Dunning,)

**DUPONT.** A special make of film stock.

E

**EASTMAN.** Special make of film.

**EXEC.** A film producer or executive of importance.

**EXHIBITOR.** One who exhibits films. Cinema owner or manager.

**EPISODIC.** Too choppy—bad continuity.

**EXTERIORS.** Scenes shot out of doors; also outdoor scenes built in the studio.

**EXTRA.** A crowd player or super.

**EYEMO.** A hand camera (full size film).

**FADE IN.** } The gradual fading in
**FADE OUT.** } or out of the picture; the screen darkens or lightens.

**FAN.** Film enthusiast.

**FEATURE PLAYER.** Artiste either supporting a star or sharing the honours with other artistes. (See Star.)

**"FEED."** The second comic; or to "feed" a line to a comic.

**FILM EDITOR.** One who edits or cuts the film.

**FILTER.** Special glass discs placed in front of camera lens for special effects.

**FILTER (COLOURED).** A coloured glass used for special photographic effect—i.e., "cloud filter," etc.

**FLASH 'EM.** "Put the lights on!"

**FLOOR (THE).** Studio where picture is being filmed.

**FLOP.** A failure.

**FOYER.** The vestibule of a film theatre.

**FREE LANCE.** An artiste free from contracts.

**FUNNY (THE).** The comedian.

G

**GADGET BOX.** A box containing properties for the camera, rags and odds and ends.

**GAG.** Comedy situation in a film.

**GAGMAN.** One who invents gags.

**GATE.** All movie cameras have a "gate" behind the lens. The film passes through the gate and is thus exposed.

**GAUZE.** Used for soft effects in front of camera lens; used for special photographic effects.

**"GET-OVER."** To register satisfactorily.

**GOBO.** (See Nigger.)

**GRIPPS.** Labourers who move heavy objects in the studio.

H

**HALATION.** The glare of light on a film, especially on glaring white clothes and bright metals.

**HAM (A).** An actor.

**HEAVY (THE).** The villain.

**HIGH SPOT.** Big dramatic or comic moment in a film; a climax.

I

**INDIE.** An independent picture or producer.

**INKIE.** A lamp used in studios.

**IRIS IN / IRIS OUT.** Gradual fading or illuminating of a scene on the screen through a widening or decreasing circle.

J

**JAKE!** O.K. All right!

**JUMP-CUT.** A trick idea used by film editors when cutting the films.

K

**"KICK 'EM."** Command to light the lights.

**"KILL 'EM."** Command to turn off the lights.

L

**LAMPS.** Studio lights.

**LENS.** Of a camera; there are several sizes that go in front of the camera to focus distances.

**LENS LIZARD.** Artiste who continually tries to get his face before the camera.

**LIGHT 'EM UP!** Command to light the studio lamps.

**LIGHTS.** The special lighting used in a studio.

M

**MAC GOO PIE.** A custard pie used in slapstick comedies.

**MACK SENNETT.** Something very broadly funny, gags, etc.

**MAKE-UP.** (a) Disguise for players to alter their appearance. (b) Application of preparations to the faces for better filming purposes.

**MAKE-UP MAN.** One who is in charge of make-up.

**MAGAZINE CASE.** Boxes containing film in magazines.

**MAGAZINES.** Film containers of a camera.

**MASK OFF.** Camera term to black off part of the screen for an effect.

**MEG (TO).** To direct.

**MEGAPHONE WIELDER.** A director.

**MIKE.** A microphone.

**MITCHELL.** A motion picture camera.

**MIXER.** Man who controls the volume of voice and sound—sound recordist.

**MODEL SHOT.** } Shots of build-
**MINIATURE** } ings, boats, etc., made to scale on a small size.

**MONTAGE.** A word used to denote quick cutting climaxing in a mood or effect.

**MOVIOLA.** A little machine used by the film editor to see and hear the picture.

N

**NIGGER.** A camera board or screen used by the cameramen to mask off the glare from the lights. (See also Gobo.)

**NUMBER BOARD.** A board held in front of camera before scene starts. It helps the film editor to recognise the sequence when cutting. Reads, for example: "Married Life." Director: A. Smith. Scene 75. Camera: L. Brown. Date:

**N.G.** Marked on the back of the number board and held up to the camera if the scene is "no good."

O

**O.K. for SOUND.** "The scene was all right for recording—no sound flaws."

**O.K.** All right—good! All correct.

**OVERHEAD RAILS.** Enable smooth movement of camera and other objects over a fair distance; also used to transport heavy scenery.

P

**PAINTER.** One who paints the sets or scenery.

**PAN.** To move camera head to follow someone, or move camera head up and down—camera itself remaining stationary.

**PAN CAMERA.** "Take a moving shot."

**PAN STOCK.** Special Panchromatic Film Stock.

**TO BE PANNED OR RECEIVE A PANNING.** A bad criticism.

**POVERTY ROW PICTURE.** A cheap picture; a quickly made production.

**PIC.** Film; picture.

**PLASTERER.** A man who works the plaster on the sets.

**PLATES.** The film used for photographs.

**PLAY BACK (A).** A wax record of the dialogue "played back" at the end of the scene.

**PRE-RELEASE.** A special showing before a general release.

**PRE-VIEW.** When a picture is "tried out" at a theatre to see how the audience likes it.

**PRODUCTION MANAGER.** Man in control of a company's film-producing activities.

**UNIT PRODUCTION MANAGER.** The manager of one production.

**PROJECTION BOX.** The small room in a cinema where machines are situated that "project" the film on to the screen.

**PROJECTIONIST.** A man who works the projecting machines.

**PROJECTION THEATRE.** A small theatre where a picture is shown at the studios.

**PROPS.** Articles used in scenes, such as telephones, books, walking-sticks, etc.

**PROP SMILE.** False smile.

**PROP MAN.** Man in charge of props.

**PUBLICITY.** The advertising of a star or a picture; an organized plan to interest the public.

**PUBLICITY MAN.** One who organizes publicity.

Q

**QUICKIE.** A cheap and hurriedly-made production.

R

**RELEASE.** The release of a picture; the date when the film is shown in cinemas all over a country.

**RUSHES.** Work quickly developed and printed for the director's inspection.

S

**"SAVE 'EM."** Command to turn out the lights. (See also Kill 'Em.)

**SCENARIO EDITOR.** One in charge of the scenario department.

**SCENARIO.** The actual film story complete and written in sequences suitable for filming.

**SCENARIST.** One who writes the scenario.

**SET.** Scene where action takes place —i.e., where the film is shot.

**SCHUFTEN PROCESS.** Special process for shooting trick or special scenes.

**SCREEN CREDIT.** (See Credit Titles.)

**SCRIPT.** A scenario.

**SEQUENCE.** An episode in the scenario.

**SHOE STRING.** Cheap outfit and cheap production.

**SLAP STICK.** Very broad comedy.

**SLAVE DRIVER.** An assistant director.

**SOUP.** The film developing mixture.

**SPOOL.** A reel on which film is wound.

**STAND IN.** One who closely resembles the star, used as a substitute for lighting and focusing.

**STAR.** Player whose name is given greater prominence than the title of the film and is considered a greater box-office draw than either the story or the direction. Many leading feature players are popularly referred to as stars when in fact they are not; typical examples are Clive Brook, Ricardo Cortez, and Irene Dunne. In publicity their names are not at the top of the cast, but either just below the title of the film or in smaller letters.

**STATIC.** A scene is static if it lacks movement.

**STILL MAN.** Photographer responsible for portraits, stills, etc.

**STILLS.** Photographs.

**STILL CAMERA.** Camera for taking stills.

**SUB TITLE.** A title occurring in the course of the story or film.

**STUDIO.** Place where films are made.

**STUDIO MANAGER.** One who is in charge of studio floor and personnel.

**SUPER.** A giant production. Also an artiste playing a crowd part.

**SUSPENSE.** Dramatic incidents leading to a climax.

**SYNCHRONIZATION.** The exact registering of sound and picture-talk with action, etc.

**SYNOPSIS.** Brief outline of a story.

T

**TAKE IT BIG.** To re-act to a scene in a very marked manner.

**TECHNICAL ADVISER** One who advises a film company on technical data—i.e., for a Naval Picture, a captain of the R.N.

**TEMPO.** The timing and mood of a film.

**TEST.** The brief film made of artistes to test their suitability for a part.

**TRACK.**
**TROLLY.**
**TRUCK.**
} Camera moving along, up to or away from an object.

**TRADE SHOW.** A special performance of a film given for members of the Trade, Cinema Owners, Renters, Exhibitors, etc.

**TRANSPARENCY.** A special trick effect. (See Back Projection.)

**TREATMENT.** A condensed version of a film story written as if treated for the screen.

**TURN 'EM OVER.** The command to start the motors running the sound and camera.

U

**UFA ANGLE.** A weird angle or shot.

**UP TO SPEED.** The time when the camera and sound mechanism is ready for filming and moving at the right speed.

W

**WAM!** Expression used in scripts when an object hits something. (See Zowie, Crash, Boom, etc.)

**WAND-SHOT.** A bar or "wand" passes across the screen, allowing another picture to appear. Also called "Sliding Parallel" "Wiper Dissolve."

**WAX RECORD.** A record on which voices are recorded.

**WIPER DISSOLVE.** (See Wand-Shot).

Z

**ZOOM UP.** When camera moves up quickly to an object.

**ZOWIE.** An expression of great force (See Wam!).

# ABBREVIATIONS AND DESCRIPTIONS OF PRODUCING COMPANIES MENTIONED IN THE BIOGRAPHICAL SECTION . . . .

*The left-hand column shows the abbreviations used in the pages of the Biographical section. On the right is the full title of each company, with its country. If no further description is added, it may be concluded that it is a producing company ; otherwise particulars are given.*

| | |
|---|---|
| Action Pictures | (American). |
| Albion | Albion Cinema Supplies (British distributors). |
| Allied | Allied Pictures Corp. (American). |
| Amalgamated | Amalgamated Films Assoc. (British). |
| A.M.P. | Associated Metropolitan Productions (British). |
| A.R.P. | Associated Radio Pictures (British). |
| Artclass | Artclass Pictures Corp. (American). |
| A.S.F.I. | Associated Sound Film Industries (British). |
| Assoc. Pic. Pro. | Associated Picture Productions (British), now associated with A.R.P. |
| Astra-National | Astra-National Productions, Ltd. (British, not now producing). |
| Atlas-Biocraft | Atlas Biocraft (old-time British producers). |
| A.T.P. | Associated Talking Pictures (British). |
| Audible | Audible Pictures (American). |
| Balcon, Freedman & Saville | Balcon, Freedman & Saville, Ltd. (British). |
| B. & C. | British & Colonial Kinematograph Co. |
| B. & D. | British & Dominions Film Corp. |
| Belasco | David Belasco (Producer, American). |
| Bennet | Spencer Bennet Productions (American). |
| Bernstein | American distributors. |
| B.I.F. | British Instructional Films. |
| Big Four (or Big 4) | " Big 4 " Productions (American). |
| B.I.P. | British International Pictures. |
| B.L. | British Lion Film Corp. |
| Blackton | British and American distributors ; (no longer active.) |
| Blattner | Blattner (Ludwig) Picture Corp., Ltd. (British). |
| British Actors | (British ; not now producing.) |
| Br. Ex. | British Exhibitors' Films (distributors). |
| Brit. Filmcraft | British Filmcraft Productions, Ltd. |
| Britannia | Britannia Films, Ltd. |
| B. Sound Film Prod. | British Sound Film Productions (British ; not now producing). |
| Broadwest | (British ; not now producing.) |
| Bromhead | Productions by Col. Bromhead (British producer, at one time chairman of Gaumont). |
| B.T.P. | British Talking Pictures, Ltd. |
| Burlington | Burlington Films, Ltd. (British ; not now producing). |
| Butcher | Butcher's Film Service (British distributors). |
| Carlton | (British ; not now producing). |
| Carr | Trem Carr (American ; now producing for Monogram Pictures). |
| Cattermoul | Cecil Cattermoul, Ltd. (British distributors). |
| Chesterfield | Chesterfield Productions (American). |
| Christie | Christie Film Corp. (American). |
| Cinema House | Cinema House, Ltd. (British). |

| | |
|---|---|
| Col | Columbia Pictures Corp. (American). |
| Colorart | (American ; not now producing). |
| Cosmo | Cosmopolitan Productions (American). |
| Crescent | Crescent Pictures (American distributors). |
| D & H. | D & H. Production (British). |
| Darmour | Darmour Productions (American). |
| Davidson | I B Davidson (British). |
| Decla | Bioscop-Verleih Decla Co. (German distributors). |
| Delta | Delta Films (British). |
| De Mille | Cecil B De Mille (American producer). |
| Distinctive Productions | (American.) |
| Douglas Fairbanks Co. | Productions made independently by Douglas Fairbanks, released by United Artists. |
| Educ. | Educational Film Exchange (American). |
| Elfelt | (American distributors). |
| Elinor Glyn Pro. | Elinor Glyn Production (British). |
| Eric Hakim | Eric Hakim Productions (British). |
| Essanay | (Early American Producing Company.) |
| Excellent | Excellent Pictures (American distributors). |
| F.A. | Fine Arts (American ; not now producing). |
| Famous Films | Famous Films (London), Ltd (British distributors). |
| Famous Players | (American not now producing). |
| F.B.O. | Film Booking Offices (American distributors). |
| Federated | (American distributors.) |
| Film Engineering | Film Engineering Co., Ltd. (British). |
| Film Manufacturing Co. | Film Manufacturing Co., Ltd (British). |
| Filmo. | Filmophone Renters, Ltd. (British distributors). |
| Film Renters | Film Renters, Ltd. (American distributors). |
| Fine Arts-Triangle | (American ; not now producing.) |
| Fitzmaurice | George Fitzmaurice Production (American). |
| Fitzpatrick | FitzPatrick Pictures (American distributors). |
| F.N | First National and Vitaphone Productions (American). |
| Fogwell | Reginald Fogwell Productions, Ltd. (British) |
| Fox | Fox Film Co., Ltd. (American). |
| Fox-Brit. | Fox Films British Productions, usually made under contract by an outside company. Began their own productions in Britain, 1932. |
| F.P.G. | Famous Players Guild (British). |
| Franco | Franco Film (French distributors). |
| Frank Fay | (American producer.) |
| Gains. | Gainsborough Pictures (1928), Ltd. (British). |
| Gau. | The Gaumont Company, Ltd. (at one time British producers, but now distributors). |
| Gau.-Brit. | Gaumont-British Picture Corp., Ltd. (British). |
| Gau.-Brit.-U.F.A. | Signifies a production of the joint Gaumont-British and U.F.A. schedule, arranged 1932. |
| G. Clark | George Clark Productions (British ; an old-time producing company George Clark now produces for P.D.C. distribution). |
| G. King | George King (British producer). |
| Glory Films | Glory Film Co., Ltd. (British producing company which made films based on our national traditions). |
| Goldwyn | Samuel Goldwyn Production (American). |
| Gotham | Gotham Productions (American ; not now producing). |
| Graham Cutts | Independent productions, made in England and America by Graham Cutts, now associated with A.R.P. |
| Griffith | D. W. Griffith, independent American productions released by United Artists. |
| G. Swanson | Gloria Swanson British Productions. |
| Hardy | One of the early British producers ; (not now active.) |
| H. & S. | H. & S. Film Service, Ltd. (British distributors). |

| | |
|---|---|
| Halperin | Halperin Productions (American). |
| Hepworth | British company which produced many outstanding early British films. |
| Hoffman | M. H. Hoffman (American producer). |
| Ideal | One of the early English producing companies, now distributors. |
| Ince | Early American producer. |
| Inspiration | Inspiration Pictures (American). |
| International | International Film Corporation, Ltd. (American). |
| International | International Artists Film Co., Ltd. (British; not now producing). |
| Jackson | Jerry Jackson, British producer for Westminster Films. |
| Jacoby | German producers. |
| Jury's | Jury's Imperial Pictures, Ltd. (British distributors). |
| Kent | Willis Kent (American independent producer). |
| Langham | Langham Productions, Ltd. (British). |
| Leon Schlesinger | Independent American producer making films for Warner Brothers release. |
| Lew Cody | Lew Cody's own production unit. |
| Liberty | Liberty Productions Co., Ltd. (American). |
| Like | Ralph Like Productions, American; mostly distributed by Monogram. |
| Lucoque | British producers of silent films. |
| London | London Film Company (produced some of the early British films). |
| London Film Pro. | London Film Productions (formed in 1932 by George Grossmith and Alexander Korda). |
| Mack Sennett | Mack Sennett's own production unit. |
| Majestic | Majestic Pictures (American distributors). / Majestic Films, Ltd. (British producers for U.A. release). |
| Mascot | Mascot Pictures (American). |
| Mayfair | Mayfair Productions (American). |
| Mercanton | Independent productions of Louis Mercanton. |
| Mercanton-Stoll | Productions made by Louis Mercanton for Stoll Picture Productions, Ltd. |
| Metro | Metro (American; now absorbed by Metro-Goldwyn-Mayer). |
| M.G. | Metro-Goldwyn Pictures (American; now merged into M.G.M.) |
| M.G.M. | Metro-Goldwyn-Mayer Pictures (American). |
| Metropolitan | Metropolitan Sound Pictures (American). |
| Minerva | Minerva Film Co., Ltd. (early British producing company). |
| Mono | Monogram Pictures (American). |
| Napoleon | Napoleon Films, Ltd. (British distributors). |
| National Talkies | (British). |
| Neo-Art | (British; not now producing). |
| Nero | Nero Films (German). |
| Nettlefold | Nettlefold Productions (British). |
| New Era | New Era Productions (British). |
| New World-Peerless | (American; production made jointly by the New World and Peerless Companies). |
| Osso | Osso Films (French and American distributors). |
| Para | Paramount-Publix Corporation (American). |
| Para-Brit | Paramount British Productions, Ltd. |
| Para-Christie | Independent American production made by Christie for Paramount release. |
| Pathe | Pathé Pictures (American; now absorbed by Radio Pictures). |
| Patrician | Patrician Productions (American). |
| P.D.C. | Producers' Distributing Co., Ltd. (British producers and distributors). |
| Peerless | Peerless Productions (American). |
| Phillips | Phillips (Bertram) Productions (British; not now producing). |
| Phonofilms | (British producing company; no longer active). |
| Piccadilly | Piccadilly Pictures, Ltd. (British; not now producing). |

| | |
|---|---|
| PREMIER | Premier Service, Ltd. (British distributors; no longer active). |
| PRINCIPAL | Principal Pictures Corporation (American). |
| PRO PATRIA | (British producers). |
| PRO PATRIA | (American distributors). |
| PUGH | Ralph J. Pugh (independent British producer for U.A.). |
| RADIO | Radio Pictures, Ltd (American). |
| RAYART | Rayart Pictures (American). |
| REALART | Realart Pictures (American; not now producing). |
| REGINA | (British.) |
| RENE CLAIR ALBATROSS-SEQUANA | (French; Rene Clair production for Albatross release). |
| RENE CLAIR-TOBIS | (German; Rene Clair production for Tobis release.) |
| REX INGRAM | (American producer). |
| R.K.O | Radio-Keith-Orpheum (American; now Radio Pictures). |
| ROBERTSON COLE | Robertson Cole Productions (British; not now producing). |
| ROWSON | Harry Rowson (British). |
| SAGEEN PRO. | Sageen Productions, Ltd. (British producer for Paramount). |
| SAMUELSON | G. B. Samuelson (British). |
| SCHULBERG | (American distributors.) |
| SELECT | (American distributors.) |
| SELZNICK | (American distributors.) |
| S.I.G.F. | Société Italiano Grando Film. |
| SONO-ART | Sono-Art-World Wide Pictures Inc. (American). |
| SOUND CITY | Sound City, Ltd. (British) |
| STANDARD | Standard Film Agency (British distributors). |
| STARK | Stark International Productions. |
| STARCRAFT | (British producer for Paramount.) |
| STERLING | Sterling Film Co., Ltd. (British). |
| STOLL | Stoll Picture Productions, Ltd. (British). |
| STRAND | Strand Film Co., Ltd. (British). |
| SUPER FILMS | Super Films (London), Ltd. (British distributors; not active). |
| TALMADGE | Richard Talmadge Productions Inc. (American). |
| TEC-ART | Tec-Art Studios (American). |
| TEMPLE | British producers of silent films; (no longer active.) |
| TIFFANY | Tiffany Productions (American). |
| TOBIS | Tonbild-Syndikat (Tobis) (German). |
| TOPICAL | Topical Film Co., Ltd. (British) |
| TOWER | Tower Productions Inc. (American distributors). |
| TWICKENHAM | Twickenham Film Studios, Ltd. (British). |
| U.A. | United Artists Corporation (American). |
| U.A.-BRIT. | United Artists British production. |
| U.F.A. | Universum-Film Co. (German). |
| U.K. | United Kingdom Photoplays, Ltd. (British distributors). |
| UNIV. | Universal Picture Corporation (American). |
| VITA. | Vitaphone Corporation (American; producers of sound films associated with Warner Bros. and First National). |
| VITAGRAPH | Vitagraph Pictures (old-time American firm). |
| WARDOUR | Wardour Films, Ltd. (British distributors, for B.I.P.). |
| WARNER | Warner Brothers Pictures Inc. (American). |
| W.B.F.-N. | Warner Brothers-First National (British productions made at Teddington Studios). |
| WEBER | Weber-North (American distributors). |
| WELSH-PEARSON | Welsh-Pearson Films, Ltd. (British). |
| WEST-STAR | Western Star (American independents formed in 1932). |
| W. & F. | W. & F. Film Service (British distributors). |
| WHIRLWIND | (American.) |
| WHITING | Edward G. Whiting (British independent producer). |
| WILCOX | Graham Wilcox Productions (London), Ltd. (British). |
| WILLIS KENT | Willis Kent Productions (American). |
| WINDSOR | (British; no longer producing.) |
| W.W. | Sono-Art-World Wide Pictures Inc. (American). |
| WORLD | World Wide Pictures Inc. (American). |
| ZEIDMAN | B. F. Zeidman (American independent producer). |

# INDEX

## HOW TO USE THE INDEX

*This complete index to "The World Film Encyclopedia" will enable the reader to find at a glance where to turn for any information contained in the foregoing pages. After the name of each actor or actress are given references to the pages in which his or her biography, address, birthday, marriage, and first film are mentioned, where such information is available. The main facts of the articles are all indexed under easily-found headings, and the most famous films—casts of 500 of which are included in the encyclopedia—are indexed under their titles.*

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PLATE 61

## BRITISH STUDIO MAP.

This map shows the exact location and correct titles of the principal British Film Studios. The shaded portion indicates the London district.

PLATE 62

Form 166

Name _____ Weekly Salary _____

Phone _____ Daily Salary _____

Address _____ Age _____

METRO-GOLDWYN-MAYER STUDIOS

REGISTRATION

Height _____ Appearance _____ Class _____

Weight _____ Carriage _____ Sub-Class _____

Eyes _____ Wardrobe _____ Coloring _____

**EXPERIENCE**

| FIRM | STAR | TITLE OF PICTURE | PART PLAYED | TYPE OF PART | REMARKS |
|---|---|---|---|---|---|
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

**NOTES**

Report _____ Made by _____ Date _____

Reproduction of a filing card used for the classification of " extra " players. All the details are carefully filled in and filed away in the Casting Office so that any type may be called upon at a moment's notice.

M.G.M.